

HOLLYWOOD

A Collector's Ransom

Auction

December 17, 18 & 19, 2019

Featuring the Allan Trivette
Elizabeth Taylor Collection



HOLLYWOOD: A COLLECTOR'S RANSOM AUCTION 109

Auction Tuesday, Wednesday & Thursday, December 17, 18 & 19, 2019
Immediately following the conclusion of the Azarian Collection Auction

Day 1: Tuesday Dec. 17 Lots 1 - 216 The Azarian Collection Auction 11 AM PST

Day 1: Tuesday Dec. 17.....Lots 1 - 422 - *Immediately following The Azarian Collection Auction*

Day 2: Wednesday Dec. 18.....Lots 423 - 1065 11AM PST

Day 3: Thursday Dec. 19.....Lots 1066 - 1606 11AM PST

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AUCTION LOCATION

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CALABASAS, CA 91302

AUCTION PREVIEW BY APPOINTMENT ONLY

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Hollywood: A Collector's Ransom

*D*ear Collector

Welcome to Hollywood Auction 109.

In these pages, you will truly find something for everyone. From the legendary beginnings of the entertainment industry to contemporary titles and blockbusters. There are a number of incredible private collections on offer here including The Allan Trivette Elizabeth Taylor Collection, a world-class assemblage of iconic screen worn gowns from Cleopatra, including the “Entrance to Rome” and “Tarsus Arrival” gowns and other screen and personal wardrobe, props, costume designs, posters and other rare Taylor-centric ephemera and merchandise. We’re proud to present designer and educator Dwight Richard Odle’s collection of vintage costume sketches, for which proceeds will be donated to The St. Jude Memorial Foundation. You’ll also find the late filmmaker Nick Redman’s extensive collection of the groundbreaking director Sam Peckinpah’s candid and unpublished correspondence, screenplays, production ephemera, and personal materials. Redman was nominated for an Oscar for his documentary *The Wild Bunch: An Album in Montage*.

Following is just a glimpse of the items awaiting you in these pages:

- Theda Bara “Cleopatra” vulture headpiece from *Cleopatra* (1917).
- *Battleship Potemkin* (1925) U.S. 3-sheet poster – the only example we have heard of in all our years of experience.
- Hollywood “Wonder Boy” Darryl F. Zanuck’s personal screenplay for *The Jazz Singer* – the first full-length sound film.
- Academy Award to Robert Riskin for Best Writer for Frank Capra’s *It Happened One Night*.
- David O. Selznick’s script and production research archive for *Gone With the Wind*.
- Monumental pairing of Walter Plunkett costume sketches for Vivien Leigh’s iconic “Drapery Dress” from *Gone With the Wind*.
- Screen used Zuni Hunter fetish puppet from *Trilogy of Terror* (1975).
- Academy Award for Valentine Davies for Best Writing Original Story for *Miracle on 34th Street*.
- Barbara Eden “Evil Jeannie” signature costume from *I Dream of Jeannie*.
- Marlon Brando “Fletcher Christian” Royal Navy officer uniform from *Mutiny on the Bounty* (1962).
- Tom Cruise “Ethan Hunt” stunt f/x Triumph Speed Triple motorcycle from *Mission: Impossible 2*.
- Steve McQueen’s personal Gulf racing jacket worn during filming of *Le Mans*.
- Judy Garland “Dorothy Gale” jumper and blouse worn during the first two weeks of filming *The Wizard of Oz*.
- Peter Faulk “Frank Columbo” signature costume with trench coat and accessories from *Columbo*.
- Michael J. Fox “Marty McFly” screen-matching warning letter to Doc Brown from *Back to the Future*.
- “Captain America” vibranium shield and combat helmet from *Captain America: The First Avenger*.
- Marilyn Monroe “Roberta ‘Bobbie’ Stevens” skirt suit by Charles Le Maire from *Love Nest*.
- Charlie Chaplin “Hynkel – Dictator of Tomania” military jacket from *The Great Dictator*.
- Roy Scheider “Joe Gideon” signature sequined performance shirt from *All That Jazz*.
- Sylvester Stallone “Rambo” hero combat bow with arrows from *Rambo: First Blood Part II*.
- Sylvester Stallone “Rocky Balboa” hero boxing trunks from his first fight with Mr. T in *Rocky III*.
- Harrison Ford screen-matching “Indiana Jones” signature fedora hat from *Indiana Jones and the Temple of Doom*.
- Burt Reynolds “Lewis” hunting bow from *Deliverance* with signed letter of authenticity from director John Boorman.
- Robert Englund “Freddy Krueger” and Ken Kirzinger “Jason Voorhees” costumes from *Freddy vs. Jason*.
- Jeff Goldblum’s signature “Ian Malcolm” black leather jacket from *Jurassic Park*.
- Sean Connery “Raisuli” hero sword from *The Wind and the Lion* from collection of writer/director John Milius.
- Animatronic Tauntaun face on creature display from *Star Wars: Episode V – The Empire Strikes Back*.
- Screen used Imperial Stormtrooper non-firing blaster from *Star Wars: Episode VI – Return of the Jedi*.
- Jonathan Frid “Barnabus Collins” signature hero cane from *Dark Shadows*.
- Sala Baker “Sauron” helmet from *The Lord of the Rings: The Fellowship of the Ring*.

These few examples represent a mere fraction of the treasure that lies within this catalog. Thank you for participating and good luck!



Joe Maddalena and the PIH Team

CONDITIONS OF SALE - AGREEMENT BETWEEN PROFILES IN HISTORY AND BIDDER
[Read This Part First](#)

BY EITHER REGISTERING TO BID OR PLACING A BID, THE BIDDER ACCEPTS THESE CONDITIONS OF SALE AND ENTERS INTO A LEGALLY, BINDING, ENFORCEABLE AGREEMENT WITH PROFILES IN HISTORY.

The following terms and conditions constitute the sole terms and conditions under which Profiles in History (“Profiles”) will offer for sale and sell the property described in the Catalog. These Conditions of Sale constitute a binding agreement between the Bidder and Profiles with respect to the auction. By bidding at auction, whether in person, through an agent or representative, by telephone, facsimile, on-line, absentee bid, or by any other form of bid or by any other means, the Bidder acknowledges the thorough reading and understanding of all of these Conditions of Sale, all descriptions of items in the Catalog, and all matters incorporated herein by reference, and agrees to be fully bound thereby.

NO BID MAY BE PLACED IN ANY MANNER UNLESS THE BIDDER HAS FULLY REVIEWED AND AGREES TO ALL OF THE “CONDITIONS OF SALE” EITHER PRINTED IN THE CATALOG OR ON-LINE, AS WELL AS THE TERMS OF THE REGISTRATION FORM. BY PLACING ANY BID, THE BIDDER REPRESENTS AND WARRANTS TO PROFILES THAT HE OR SHE HAS FULLY REVIEWED AND AGREES TO BE BOUND BY ALL OF THESE “CONDITIONS OF SALE” AND THE TERMS OF THE REGISTRATION FORM. WITHOUT SUCH REPRESENTATION, WARRANTY AND AGREEMENT, PROFILES WOULD NOT PERMIT THE BIDDER TO BID.

Bidder and Profiles agree that any agreements between the Bidder and Profiles including but not limited to these Conditions of Sale are entered into in Los Angeles County, California, which is where the agreements are to be performed and the auction to take place, no matter where Bidder is situated and no matter by what means or where Bidder was informed of the auction and regardless of whether catalogs, materials, or other communications were received by Bidder in another location. Both Profiles and the Bidder agree that any disputes under these Conditions of Sale, the subject matter hereof, the entering into, or any aspect of the auction, shall be exclusively governed by California law, and that any and all claims or actions shall be brought and maintained only in Los Angeles County, California in a State or Federal Court to the exclusion of any other venue, locale or jurisdiction. All parties submit to such jurisdiction. Both Bidder and Profiles agree that these provisions are intended to be binding on all parties and that they shall solely control choice-of-law, venue and jurisdiction in the event of any dispute specifically including third party claims and cross-actions brought by either Profiles or Bidder, and that absent such agreement, Profiles would not permit Bidder to bid hereunder. Any violation of the terms of this Paragraph shall entitle the affected party to reasonable attorney fees and litigation costs in addition to all other available remedies, all of which remain reserved. The parties agree that Profiles shall be entitled to present these Conditions of Sale to a court in any jurisdiction other than set forth in this paragraph as conclusive evidence of the parties’ agreement, and the parties further agree that the court shall immediately dismiss any action filed in such jurisdiction. Notwithstanding any other provision herein, the prevailing party in any claim, dispute or litigation between the parties shall be entitled to an award of reasonable attorney fees and costs of litigation.

Unless otherwise set forth in the Catalog, all property will be offered by Profiles solely as agent for the seller or consignor of the property (“Consignor”) and not on its own behalf.

Profiles is in compliance, to the fullest extent possible, with California procedures regarding the bonding of auctioneers.

1. **Final Bid Price, Purchase Price and Payment.** The term, “Final Bid Price” means the amount of the highest bid acknowledged and acceptable to Profiles. The term, “Purchase Price” means the sum of (1) the Final Bid Price; (2) a premium payable by the successful Bidder (also referred to throughout these Conditions of Sale as “Buyer”) **twenty percent (20%) of the Final Bid Price if paid in full in cash or by valid check; or twenty four percent (24%) of bid price if paid by Credit Card; and twenty eight percent (28%) of bid price and won through the internet;** (3) applicable taxes (including California and local sales tax and/or compensating use tax based upon the purchase price unless exempted by law and/or where Buyer presents an original, valid resale certificate with a copy for Profiles’ records from the California State Board of Equalization); (4) shipping, handling and insurance coverage if requested by Buyer and agreed upon by Profiles. Profiles may accept current and valid VISA, MasterCard, Discover and American Express credit or debit cards for payment but under the express condition that any property purchased by credit or debit card shall not be refundable, returnable, or exchangeable, and that no credit to Buyer’s credit or debit card account will be issued under any circumstances. The last sentence constitutes Profiles’ “official policy” regarding returns, refunds, and exchanges where credit or debit cards are used. For payment other than by cash, delivery will not be made unless and until full payment has been actually received by Profiles, i.e., check has fully cleared or credit or debit card funds fully obtained. **All International** purchases must be paid via bank wire transfer, contact our main office for bank wire information.

Profiles has been authorized by the seller or consignor to retain, as partial remuneration, the premium set forth as number (2) in this paragraph. Unless otherwise agreed in a writing signed by Profiles, payment in full is due within seven calendar days of the auction or within five calendar days of the invoice date, whichever is later. PROFILES SHALL HAVE THE RIGHT, AND THE SUCCESSFUL BIDDER HEREBY UNCONDITIONALLY AND IRREVOCABLY PRE-AUTHORIZES PROFILES, TO CHARGE FROM AND COLLECT ALL AMOUNTS OWED FROM ALL CREDIT AND/OR DEBIT ACCOUNTS IDENTIFIED TO PROFILES BY THE SUCCESSFUL BIDDER PRIOR TO BIDDING IN THE EVENT THAT THE SUCCESSFUL BIDDER DOES NOT MAKE TIMELY PAYMENT UNDER THESE CONDITIONS OF SALE. IN SUCH EVENT, THE SUCCESSFUL BIDDER AUTHORIZES PROFILES TO COLLECT ALL AMOUNTS OWED FROM ANY OF SAID ACCOUNTS, AND

THE SUCCESSFUL BIDDER SHALL NOT CONTEST ANY SUCH CREDIT OR DEBIT ACCOUNT CHARGE ON THE GROUND THAT PROFILES WAS NOT SO AUTHORIZED.

2. **Title.** On the fall of the auctioneer’s hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer but fully subject to Buyer’s compliance with all of the terms of the Conditions of Sale and the Registration Form.

3. **Rights Reserved.** Profiles reserves the right to withdraw any lot before or at the time of the auction, and/or to postpone the auction of all or any lots or parts thereof, for any reason. Profiles shall not be liable to any Bidder in the event of such withdrawal or postponement under any circumstances. Profiles reserves the right to refuse to accept bids from anyone.

4. **Auctioneer’s Discretion.** Profiles shall determine opening bids and bidding increments. The auctioneer has the right in its absolute discretion to reject any bid in the event of dispute between bidders or if the auctioneer has doubt as to the validity of any bid, to advance the bidding at its absolute discretion and to determine the successful bidder in the event of a dispute between bidders, to continue the bidding or to reoffer and resell the lot in question. In the event of a dispute after the sale, Profiles’ record of final sale shall be conclusive. The auctioneer also may reject any bid and withdraw the lot from sale if the auctioneer decides either that any opening bid is below the reserve (see paragraph 5 below) of the lot or article or that an advance is insufficient. Unless otherwise announced by the auctioneer at the time of sale, no lots may be divided for the purpose of sale.

5. **Reserves.** Lots may be subject to a reserve which is the confidential minimum price below which the lot will not be sold. Although the auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller, Profiles reserves the right to protect the reserve by bidding through the auctioneer and continuing to bid on behalf of the seller up to the reserve amount either through consecutive bids or by placing bids in response to other bidders. Consignors may not bid on their own lots or property. If the consignor is indebted to or has a monetary guarantee from Profiles in certain circumstances, Profiles may have an interest in an offered lot and the proceeds therefrom apart from Profiles’ commissions, and Profiles may bid thereon to protect such interest. In such instance, Profiles is entitled to its standard commission rate when a lot is “bought-in” to protect its interest.

6. **Risk and Responsibility; Agency.** The buyer shall, once deemed the highest bidder on the fall of the auctioneer’s hammer, bear all risk and responsibility for the lot, and neither Profiles, its agents nor employees, shall thereafter be liable for any loss or damage to the property. The buyer will also be required to sign a confirmation of purchase at such time if requested by the auctioneer. All bidders are deemed to be acting as principals unless Profiles acknowledges in writing prior to the auction that the bidder is acting as agent for another party. In the absence of such written acknowledgment, the bidder guarantees payment of the Purchase Price of a successful bid.

7. **Possession and Removal; Charges.** No portion of any lot may be removed from the premises or possession transferred to Buyer unless Buyer has fully complied with these Conditions of Sale and the terms of the Registration Form, and unless and until Profiles has received the Purchase Price funds in full. Notwithstanding the above, all property must be removed from the premises by Buyer at his or her sole expense not later than seven (7) calendar days from the invoice date. If all or any property has not been so removed within that time, in addition to any other remedies available to Profiles all of which are reserved, a handling charge of one percent (1%) of the Purchase Price per month will be assessed and payable to Profiles by Buyer, with a minimum of five percent (5%) assessed and payable to Profiles by Buyer for any property not removed within sixty (60) days. Profiles shall additionally have the option, in its sole discretion, of transferring any of such property to a public warehouse at the full risk and expense of Buyer. Profiles, in addition, reserves the right to impose a late charge of fifteen percent (15%) per year on the Purchase Price if Buyer does not make full payment in accordance herewith. Profiles and Buyer acknowledge and agree that these charges are reasonably imposed to partially compensate Profiles for losses and expenses associated with any such delays.

8. **Off-Site Bidding.** Bidding by telephone, facsimile-transmission (fax-in), on-line, or absentee bidding (advance written bids submitted by mail) are offered solely as a convenience and permitted subject to advance arrangements, availability, and Profiles’ approval which shall be exercised at Profiles’ sole discretion. Neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. In order to be considered for off-site bidding in any manner, Bidders must comply with all of these Conditions of Sale and the terms contained on the Registration Form.

9. **Profiles’ Remedies.** Failure of the Bidder/Buyer to comply with any of these Conditions of Sale or the terms of the Registration Form, is an event of default. In such event, Profiles may, in addition to any other available remedies specifically including the right to hold the defaulting Bidder/Buyer liable for the Purchase Price or to charge and collect from the defaulting Bidder/Buyer’s credit or debit accounts as provided for elsewhere herein: (a) cancel the sale, retaining any payment made by the Buyer as damages (the Bidder/Buyer understands and acknowledges that Profiles will be substantially damaged should such default occur, and that damages under sub-part (a) are necessary to compensate Profiles for such damages; (b) resell the property without reserve at public auction or privately; (c) charge the Bidder/Buyer interest on the Purchase Price at the rate of one and one-half per cent (1.5%) per month or the highest allowable interest rate; (d) take any other action that Profiles, in its sole discretion, deems necessary or appropriate to preserve and protect Profiles’ rights and remedies. Should Profiles resell the property, the original defaulting buyer shall be liable for the payment of any deficiency in the purchase price and all costs and expenses associated therewith, including but not limited to warehousing, sales-related expenses, reasonable attorney fees and court costs, commissions, incidental damages and any other charges due hereunder which were not collected or collectable.

In the event that such buyer is the successful bidder on more than one lot and pays less than the purchase price for the total lots purchased, Profiles shall apply the payment received to such lot or lots that Profiles, in its sole discretion, deems appropriate. If Profiles does not exercise such discretion, the lots to which the payment shall be applied will be in descending order from the highest purchase price to the lowest.

Any buyer failing to comply with these Conditions of Sale shall be deemed to have granted Profiles a security interest in, and Profiles may retain as collateral such security for such buyer’s obligations to Profiles, any property in Profiles’ possession owned by such buyer. Profiles shall have the benefit of all rights of a secured party under the Uniform Commercial Code (U.C.C.) as adopted by the state of California.

10. **Warranties.** Profiles does not provide any warranties to Bidders or Buyers, whether express or implied, beyond those expressly provided for in these Conditions of Sale. All property and lots are sold “as is” and “where is.” By way of illustration rather than limitation, neither Profiles nor the consignor makes any representation or warranty, expressed or implied, as to merchantability or fitness for intended use, condition of the property (including any condition report), correctness of description, origin, measurement, quality, rarity, importance, exhibition, relevance, attribution, source, provenance, date, authorship, condition, culture, genuineness, value, or period of the property.

Additionally, neither Profiles nor the consigner makes any representation or warranty, express or implied, as to whether the Buyer acquires rights in copyright or other intellectual property (including exhibition or reproduction rights) or whether the property is subject to any limitations such as ‘droit morale’ (moral rights) or other rights affecting works of art. Bidder/ Buyer acknowledges and agrees that if the property embodies any copy-right, trademark, or other intellectual property, by the purchase of such property, Buyer/Bidder is not acquiring any interest in any copyright, trademark or other intellectual property that may be embodied or reflected in such property, but is acquiring only such physical embodiment and/ or reflection. Profiles does not make any representation or warranty as to title. All descriptions, photographs, illustrations, and terminology including but not limited to words describing condition (including any condition reports requested by Bidder), authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition, and relevance, used in the catalog, bill of sale, invoice, or anywhere else, represent a good faith effort made by Profiles to fairly represent the lots and property offered for sale as to origin, date, condition, and other information contained therein; they are statements of opinion only. They are not representations or warranties and Bidder agrees and acknowledges that he or she shall not rely on them in determining whether or not to bid or for what price. Price estimates (which are determined well in advance of the auction and are therefore subject to revision) and condition reports are provided solely as a convenience to Bidders and are not intended nor shall they be relied on by Bidders as statements, representations or warranties of actual value or predictions of final bid prices. Bidders are accorded the opportunity to inspect the lots and to otherwise satisfy themselves as to the nature and sufficiency of each lot prior to bidding, and Profiles urges Bidders to avail themselves accordingly. Lots and property are not returnable to Profiles for any reason except under Buyer’s limited Remedies set forth in Section 13 below and under the express terms and conditions of Section 13.

11. **Limitation of Damages.** In the event that Profiles is prevented for any reason from delivering any property to Buyer or Buyer is otherwise dissatisfied with the performance of Profiles, the liability, if any, of Profiles, shall be limited to, and shall not exceed, the amount actually paid for the property by Buyer. In no event shall Profiles be liable for incidental, special, indirect, exemplary or consequential damages of any kind, including but not limited to loss of profits, value of investment or opportunity cost.

12. **Unauthorized Statements.** Under no circumstances is any employee, agent or representative of Profiles authorized by Profiles to modify, amend, waive or contradict any of these Terms and Conditions, any term or condition set forth on the Registration Form, any warranty or limitation or exclusion of warranty, any term or condition in either the Registration Form or these Terms and Conditions regarding payment requirements, including but not limited to due date, manner of payment, and what constitutes payment in full, or any other term or condition contained in any documents issued by Profiles unless such modification, amendment, waiver or contradiction is contained in a writing signed by all parties. Any statements, oral or written, made by employees, agents or representatives of Profiles to Bidder, including statements regarding specific lots, even if such employee, agent or representative represents that such statement is authorized, unless reduced to a writing signed by all parties, are statements of personal opinion only and are not binding on Profiles, and under no circumstances shall be relied on by Bidder as a statement, representation or warranty of Profiles.

13. **Buyer’s Remedies.** This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 10 (“Warranties”) and 11 (“Limitation of Damages”) herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor’s warranty of title and any other representations and warranties made by the consignor for the Buyer’s benefit. In the event that Buyer proves in writing to Profiles’ satisfaction that there was a breach of the consignor’s warranty of title concerning a lot purchased by Buyer, Profiles shall make demand upon the consignor to pay to Buyer the Purchase Price (including any premiums, taxes, or other amounts paid or due to Profiles). Should the consignor not pay the Purchase Price to Buyer within thirty days after such demand, Profiles shall disclose the identity of the consignor to Buyer and assign to Buyer all of Profiles’ rights against the consignor with respect to such lot or property. Upon such disclosure and assignment, all responsibility and liability, if any, of Profiles with respect to said lot or property shall automatically terminate. Profiles shall be entitled to retain the premiums and other amounts paid to Profiles - this remedy is as to the consignor only. The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances. The exercise of rights under this Section 13 must be made, if at all, within thirty (30) days of the date of sale.

14. **Profiles’ Additional Services.** For Buyers who do not remove purchased property from Profiles’ premises, Profiles, in its sole discretion and solely as a service and accommodation to Buyers, may arrange to have purchased lots packed, insured and forwarded at the sole request, expense, and risk of Buyer. Profiles assumes no and disclaims all responsibility and liability for acts or omissions in such packing or shipping by Profiles or other packers and carriers, whether or not recommended by Profiles. Profiles assumes no and disclaims all responsibility and liability for damage to frames, glass or other breakable items. Where Profiles arranges and bills for such services via invoice or credit card, Profiles will include an administration charge.

15. Headings. Headings are for convenience only and shall not be used to interpret the substantive sections to which they refer.

16. Entire Agreement. These Conditions of Sale constitute the entire agreement between the parties together with the terms and conditions contained in the Registration Form. They may not be amended, modified or superseded except in a signed writing executed by all parties. No oral or written statement by anyone employed by Profiles or acting as agent or representative of Profiles may amend, modify, waive or supersede the terms herein unless such amendment, waiver or modification is contained in a writing signed by all parties. If any part of these Conditions of Sale are for any reason deemed invalid or enforceable, the remaining portions shall remain fully enforceable without regard to the invalid or unenforceable provisions.

AUCTION GENERAL GUIDELINES

CONDITIONS OF SALE

Before you bid, you must read the Conditions of Sale, immediately preceding these pages. They represent a contract between Profiles and you, and they contain important terms and conditions such as jurisdiction, payment terms, warranties and remedies. The Conditions of Sale are controlling over these general guidelines in the event of any conflicts between their respective terms.

ESTIMATE PRICES

In addition to descriptive information, each entry in the catalog includes a price range which reflects opinion as to the price expected at auction. These are based upon various factors including prices recently paid at auction for comparable property, condition, rarity, quality, history, provenance. Estimates are prepared well in advance of the sale and subject to revision. Estimates do not include the buyer's premium or sales tax (see under separate heading). See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on estimated prices.

RESERVES

The reserve is the minimum price the seller is willing to accept and below which a lot will not be sold. This amount is confidential and will not exceed the low pre-sale estimate.

OWNED OR GUARANTEED PROPERTY

Profiles in History generally offers property consigned by others for sale at public auction; occasionally, lots are offered that are the property of Profiles in History.

BUYER'S PREMIUM AND SALES TAX

The actual purchase price will be the sum of the final bid price plus the buyer's premium of twenty four percent (24%) of the hammer price (discounted to 20% when full payment is made in cash or by valid check); or twenty eight percent (28%) if bid on and won through the internet, California sales tax shall automatically be added to the purchase price unless exempted.

BEFORE THE AUCTION

You may attend pre-sale viewing for all of our auctions at no charge. All property to be auctioned is usually on view for several days prior to the sale. You are encouraged to examine lots thoroughly. You may also request condition reports (see below). Profiles in History's staff are available at viewings and by appointment.

HOURS OF BUSINESS

Profiles in History is open from 8 a.m. to 5 p.m. on weekdays. The viewing schedule for the auction is published in the front of the auction catalog.

CONDITION REPORTS

If you wish to obtain additional information on a particular lot, or cannot appear at the viewing, Profiles in History may provide, upon request, a condition report. We remind prospective buyers that descriptions of property are not warranted and that each lot is sold "as is" in accordance with the terms of the limited warranty. Condition reports, as other descriptions of property, are not warranted; they are only provided as a service to interested clients. Neither Profiles in History nor the consignor make any express or implied representation or warranty concerning the condition of any lot offered for sale; any information furnished does not modify or negate the limited warranty contained in the Conditions of Sale. See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on condition reports.

REGISTRATION

If you are planning to bid at auction, you will need to register with us. Please arrive 30 or 45 minutes before the sale to complete bidder registration and to receive a numbered paddle to identify you if you are the successful bidder. If you are a new client, or if you have not made a recent purchase at Profiles in History, you may be asked to supply bank and/or other credit references when you register. To avoid any delay in the release of your purchases, we suggest that you pre-arrange check or credit approval. If so, please contact Profiles in History at (310) 859-7701 or by fax at (310) 859-3842.

You must acknowledge having read your agreement with all of the Conditions of Sale prior to your registration and prior to your bidding on any lot.

THE AUCTION

All auctions are open to registered bidders only. You must register to bid or otherwise participate.

BIDDING

Property is auctioned in consecutive numerical order, as it appears in the catalog. The auctioneer will accept bids from those present in the salesroom or absentee bidders participating by telephone, internet or by written bid left with Profiles in History in advance of the auction. The auctioneer may also execute bids on behalf of the consignor to protect the reserve, either by entering bids in response to salesroom, telephone, internet or absentee bids. Under no circumstances will the auctioneer place any bid on behalf of the consignor at or above the reserve. The auctioneer will not specifically identify bids placed on behalf of the consignor to protect the reserve. Bidding increments see registration page.

ABSENTEE BIDS

If you cannot attend an auction, it is possible to bid by other means. The most common is the absentee bid, sometimes called an "order bid."

Absentee bids are written instructions from you directing Profiles in History to bid for you on one or more lots up to a maximum amount you specify for each lot. Profiles in History staff will execute your absentee bid as reasonably as possible, taking into account the reserve price and other bids. There is no charge for this service. If identical bids are submitted by two or more parties, the first bid received by Profiles in History will take preference. The auctioneer may execute bids for absentee bidders directly from the podium, clearly identifying these as order bids. Absentee Bid Forms are available in the back of every auction catalog and also may be obtained at any Profiles in History location. See Conditions of Sale and Registration Form for absentee bid details.

TELEPHONE BIDS

It is also possible to bid by telephone if you cannot attend an auction. Arrangements should be confirmed at least one day in advance of the sale with Profiles in History at (310) 859-7701. Profiles in History staff will execute telephone bids from designated areas in the salesroom. See Conditions of Sale and Registration Form for telephone bid details.

INTERNET BIDS

Profiles in History is pleased to offer live Internet bidding at www.profilesinhistory.com. To ensure proper registration, those Bidders intending to bid via the Internet must visit this site and register accordingly at least one full day prior to the actual auction. Please be aware that there is a minimum 3-second delay in the audio and visual feeds, which may confuse some bidders. If you have questions about this feature, please call Profiles in History well in advance of the auction. Winning bidders will be notified by Profiles in History. Profiles in History is not and cannot be responsible or liable for any problems, delays, or any other issues or problems resulting out of use of the Internet generally or specifically, including but not limited to transmission, execution or processing of bids.

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AUCTION ESTIMATE

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CATALOG IMAGES:

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PLEASE NOTE THAT ALL ITEMS IN THIS CATALOG ARE SOLD IN "AS IS" CONDITION. We do our best to properly describe all materials herein, but normal wear and tear is common due to the fragile nature of the items including their age and use in film and TV productions. We are not responsible for a zipper not working, a piece missing from a prop, etc. Tears or alterations to the fabric or original design of a costume, or broken/missing pieces to a prop are to be expected. While many of the props, costumes and other memorabilia are currently displayable in their present condition, these items may require restoration to be returned to their pre-production/screen-used state. Many of the items featured have been modified and altered for subsequent productions and may differ from the original production usage. Elements of fabric, sequins, trim, etc. are often replaced for subsequent productions. We recommend you to inspect items of interest in person.

The term "working prop" denotes that the prop was originally made to do something unlike a static prop. This does not mean that the prop works today, although in many circumstances it may be possible to have the prop restored to its original configuration.



1. Vaudeville performers (21) photographs. (Various, ca. 1920s-1930s) Vintage (21) original gelatin silver single and double-weight approx. 8 x 10 in. photographs illustrating the final viable decade of live Vaudeville performances in America, before movies completely supplanted their entertainment appeal. Performers include Billy Wells, Ben Dova, Will and Gladys Ahearn, The Four Kraddocks, The D'Ivons, Bart, Coner and Brock, Ruth Barnes, Helen Yorke, Steve Evans, The Three Cossacks, The Yacopis, Ted Lewis, The Five Elgins, Dawn and Darrow, Duffin and Draper and more. Occasional marginal chipping or other minor handling, otherwise very good to fine condition. **\$200 - \$300**



2. Exotic Vaudeville dancers Grisha and Brona (7) photographs. (Various, ca. 1945) Vintage (7) original gelatin silver 8 x 10 in. single and double-weight, glossy and matte photographs of exotic artistic interpretive female dance duo Grisha and Brona. Each shot is an ethereal artistic masterpiece of pose, costume, makeup and lighting, by photographers Boris Bakchy and Achille Volpe, majority bearing their individual verso credit stamps. Very good to fine condition. **\$200 - \$300**

3. Vaudeville and silent-screen child star Gloria Joy career archive of period photographs and ephemera. (Gloria Joy Comedies, ca. 1918) Vintage original archive of (15+) photographs, programs, broadsides, title-cards and more from the personal property of vaudeville and silent-screen child star Gloria Joy, who appeared in some 25 productions, being an even mix of short subjects and features. Condition varies somewhat, with the earliest item, a text-only title card announcing Joy's vaudeville stage appearance suffering marginal chipping and cracking, plus relatively minor age and handling to a few other items, though majority remains fresh and clean in a vintage archive state. Good to very good overall, with several fine. **\$200 - \$300**



4. Theda Bara oversize stage photograph for *The Blue Flame*. (Albert H. Woods, 1920) Vintage original gelatin silver 11 x 14 in. contact print (almost certainly from an 11 x 14 in. glass negative) of legendary silent film icon Theda Bara in her only Broadway stage appearance, *The Blue Flame*, with a female "vampire" theme matching the sexually manipulative qualities she made so infamous on screen. Bara is characteristically pictured here in an extraordinary gorgeous and somewhat ghoulish beaded black satin gown, brandishing a huge gem as proof of her conquest over the husband of this anguished young woman portrayed by Helen Curry. Partial verso credit stamp by White Studio, who was responsible for many of the best Broadway theatrical portrait work of the early 20th century. A trace of marginal handling including a tiny lost corner, otherwise very good to fine condition. **\$200 - \$300**



6. *Ben-Hur: A Tale of Christ* (20+) oversize custom photographs. (MGM, 1925)

Vintage original collection of (20+) gelatin silver 11 x 14 in. double-weight matte custom photographs on white and tan textured paper with various borders featuring intimate portraits from the thrilling silent epic starring Ramon Navarro and May McAvoy. Most retaining blue ink stamp on the verso, "May 16 1934 Research Dept. Metro-Goldwyn-Mayer", and handwritten notations in pencil and or ink. Exhibiting age and handling, mild bumped corners, edge and/or corner wear. Overall in vintage very good condition. **\$600 - \$800**



5. Rin Tin Tin and Strongheart (8) photographs. (Various, 1920s) Vintage (8) original approx. 8 x 10 in. gelatin silver single and double-weight photographs of the leading silent-screen dog stars Rin Tin Tin and Strongheart. Several are custom matte archive prints, and a few are verso stamped with a dog-paw print for Trimble-Murfin Productions. Very good to fine condition. **\$200 - \$300**



7. *Ben-Hur: A Tale of Christ* (3) oversize chariot race photographs. (MGM, 1925) Collection of (3) gelatin silver 11 x 14 in. double-weight matte custom photographs on tan textured paper featuring thrilling scenes of chariot horses on the gallop from the Bible-adjacent silent epic. Light handling. Otherwise, in fine condition. **\$200 - \$300**

8. Douglas Fairbanks (6) custom photographs from *Don Q, Son of Zorro*. (UA, 1925) Vintage (6) original 8 x 10 in. gelatin silver double-weight custom photographs of Douglas Fairbanks and Mary Astor in *Don Q, Son of Zorro*. Originally acquired from the estate of the film's director, Donald Crisp, with his name penciled on verso of one. (3) bear keybook punchholes, otherwise very good to fine condition. **\$300 - \$500**



9. *The Wedding Night* (23) keybook photographs of Gary Cooper and Anna Sten. (Goldwyn, 1935) Vintage (23) original gelatin silver 8 x 10 in. keybook photographs from *The Wedding Night*. Gary Cooper and recent Russian import Anna Sten are depicted throughout in close-up scenes and posed portraits. This was essentially the end of exotic beauty Sten's very brief U.S. career, who arrived one year earlier unable to speak a word of English. All have typical canvas backing of early key-set photos, and some retain descriptive studio snipes on verso. Very good to fine condition. **\$200 - \$300**



10. The Silent-era of Hollywood (100+) movie star photographs and ephemera. (ca. 1920s - 1930s) Vintage original large collection of (100+) photographs, photo postcards, midget postcards and ephemera related to stars of the silent screen. Photos range in size from 2 x 3.5 in. to 8 x 10 in. and include Maurice Costello, Elaine Hammerstein, Marguerite Clark, Evelyn Nesbit, Lloyd Hamilton, Mabel Normand, Tallulah Bankhead, Mary Pickford, Douglas Fairbanks, Buster Keaton, Frank Tinney, Mary Miles Minter, Olive Thomas with Mary Pickford handwritten "Property of" inscription on the verso, Beverly Bayne, Anna Held, Charley Chaplin, Fanny Brice, Fatty Arbuckle, Dorothy Gish, Lillian Gish, Juanita Hansen, Pearl White, Billie Rhodes, a number of Mack Sennet's bathing beauties and more. Some photos retain studio snipes and photographer's inkstamps. Exhibiting age, handling, some remnants from previous scrapbooking and edge wear. In overall vintage good to fine condition. **\$400 - \$600**



11. Striking Hollywood portraits (10) over-size photographs including Jeanne Eagels and Henry Miller. (Various, 1920s-1950s) Vintage (10) gelatin silver 10.5 x 11.75 in. x 11 x 14 in. photographs from 4+ decades on screen and stage. Portraits include a very young Henry Miller (attributed to *A Tale of Two Cities*, though we cannot find reference to this production), Jeanne Eagels in *Rain*, Juanita Hansen signed by Edward Thayer Monroe, Douglas Fairbanks Jr. and more. Also includes (1) Ginger Rogers play program page signed and inscribed by Rogers which is not included in lot count. Various chipping, creases, soiling, and other signs of age and handling, generally good condition overall. **\$400 - \$600**



12. *Our Gang* (9) silent and early talkie-era photographs. (Various, 1923-1933) Vintage (9) original 7 x 9 in. to 8 x 10 in. gelatin silver photographs of Hal Roach's child stars in *Our Gang* short-subject comedies, spanning their first decade on screen. Each features one or more iconic favorite characters like Sunshine Sammy, Mary Jane, Farina, Joe Cobb, Jackie Condon, Alfalfa, Petey the Pit bull and more. A few trimmed for publication, otherwise good to very good condition. **\$300 - \$500**



13. Mary Pickford (10) photographs. (Various, 1914-1926) Vintage (10) original gelatin silver approx. 8 x 10 in. photographs of Mary Pickford throughout the majority of her career. Includes portraits and scenes from *The Eagle's Mate*, *Romance of the Redwoods*, *Rebecca of Sunnybrook Farm*, *Little Lord Fauntleroy*, and *Rosita* [playing guitar for Ernst Lubitsch and Doug Fairbanks], plus fascinating candids of Pickford with Sid Grauman in drag, with her sister Lottie, visiting Betty Bronson on the *Peter Pan* set, and more. Occasional edge chips and other minor signs of age and handling, though overall very good to fine condition. **\$200 - \$300**

14. Marion Davies (2) oversize photographs. (ca. 1920s) Collection of (2) vintage original gelatin silver double-weight matte photos on tan paper ranging in size from 13.4 x 10.3 in. [deckled edge] to 11 x 14 in. With 1-retaining James Manatt blind stamp and 1-Ruth Harriet Louise blind stamp and credit ink stamp on the verso. Light silvering and edge and corner wear. In very good to fine condition. **\$200 - \$300**



15. Clara Bow oversize photograph by Eugene Robert Richee. (Paramount, 1920s) Vintage original gelatin 10 x 13 in. double-weight matte custom photograph on tan textured paper. Retaining Eugene Robert Richee's blind stamp at bottom right. Exhibiting creasing to bottom left border and a few surface impressions. In fine condition. **\$300 - \$500**



16. Peggy Shannon (2) oversize portrait photographs. (Paramount, 1930s) Collection of (2) vintage original gelatin silver approx. 10.5 x 13.5 in. double-weight glossy photographs. Both retain Otto Dyar's blind stamp at bottom right and Paramount ink stamps on the verso. Light edge and corner wear. In fine condition. **\$200 - \$300**



17. Louise Brooks portrait photograph by Eugene Robert Richee. (Paramount, 1920s) Vintage original gelatin silver 6.5 x 8.8 in. [trimmed] single-weight glossy photograph. Retaining Eugene Robert Richee's credit ink stamp and French-language paper snipe on the verso. Light edge soiling. In very good to fine condition. **\$400 - \$600**

18. Louise Brooks (4) candid and studio publicity photographs. (1925-1937) Vintage (4) original gelatin silver 7.25 x 9.5 in. to 8 x 11 in. photographs of Louise Brooks alone, or with husband/director Eddie Sutherland [*It's the Old Army Game*], and costars Adolph Menjou [*Evening Clothes*] and Evelyn Brent [*King of the Gamblers*]. One is a remarkable early keybook candid of young Brooks shooting hoops on the lot at Astoria Studios in New York, before Paramount's big move to Hollywood. Photo from *Evening Clothes* is unevenly trimmed and toned, remainder are very good to fine condition. **\$400 - \$600**



19. Louise Brooks exceptional portrait photograph with flintlock pistols. (Paramount, 1926) Vintage original gelatin silver 8 x 10 in. keybook photograph of Louise Brooks for general publicity, posing with antique flintlock pistols from the studio's armaments collection. Bears verso snipe describing Brooks as a Paramount featured player. Fine condition. **\$800 - \$1,200**



20. Louise Brooks photograph from *The American Venus*. (Paramount, 1926) Vintage original gelatin silver 8 x 10 in. photograph of Louise Brooks and Ford Sterling in one of her earliest films, *The American Venus*. Classic shot of Brooks displaying a coy come hither smile and her iconic "black helmet" hairstyle. Verso stamped by Photoplay Magazine. Minor corner loss, otherwise very good to fine condition. **\$400 - \$600**



21. Louise Brooks (2) photographs for *Beggars of Life*. (Paramount, 1928) Vintage (2) original gelatin silver 8 x 10 in. photographs of silent-screen cult icon Louise Brooks with costars Richard Arlen and Wallace Beery in one of her most important films, William Wellman's *Beggars of Life*. This is widely considered one of her finest screen performances, along with the two films made shortly after in Germany. Each bears Richee's verso credit stamp. Fine condition. **\$400 - \$600**

22. Louise Brooks portrait photograph with Jean Arthur in *The Canary Murder Case*. (Paramount, 1929) Vintage original gelatin silver 8 x 10 in. photograph of Louise Brooks with costar Jean Arthur in *The Canary Murder Case*. Not only a perfect depiction of Brooks' legendary hairstyle, but she's also sporting an amazing feathered gown which appears identical to that worn by Marlene Dietrich three years later in *Shanghai Express*. Tiny corner loss and slight archival marginal repair, very good condition. **\$400 - \$600**



23. Louise Brooks portrait photograph with William Powell in *The Canary Murder Case*. (Paramount, 1929) Vintage original gelatin silver 8 x 10 in. photograph of Louise Brooks with costar William Powell in *The Canary Murder Case*. Brooks' iconic helmet hairstyle well displayed here. Very good to fine condition. **\$400 - \$600**



24. Louise Brooks (5) silent-era real photo postcards. (Paramount, 1920s) Vintage (5) original 3.5 x 5 in. European sepia-tone publicity postcards of silent-era icon Louise Brooks. (1) shows tiny corner loss and verso inscription "Thank you Peter", otherwise very good to fine condition. **\$300 - \$500**

25. Buster Keaton (5) photographs from *College* including (1) in blackface. (UA, 1927) Vintage (5) original gelatin silver 8 x 10 in. photographs of Buster Keaton from *College*, the first of many films which Keaton would direct, but no longer receive credit for. A nice range of scenes displaying his iconic stone-face expression, including a mind-numbing non-PC blackface scene with (actual) African-American character actress Madame Sul-Te-Wan posing pretty for an apparently bewildered Buster. Each bears verso kraft tape remnants from display not affecting images, and a few also show relatively minor archival corner and margin replacement and repair. Generally good to very good condition overall. **\$200 - \$300**



Each bears verso kraft tape remnants from display not affecting images, and a few also show relatively minor archival corner and margin replacement and repair. Generally good to very good condition overall. **\$200 - \$300**



26. Gloria Swanson (7) photographs from *Sadie Thompson*. (UA, 1928) Vintage (7) original gelatin silver approx. 8 x 10 in. photographs of Gloria Swanson as the notorious title character in Raoul Walsh's *Sadie Thompson*, an iconic role first portrayed on stage by Jeanne Eagels, then on screen by Joan Crawford and Rita Hayworth. Swanson pictured perfectly in expressive character in each, variously with costars Lionel Barrymore and the director himself, Raoul Walsh. Apart from minor even marginal trim to a few, overall very good to fine condition. **\$200 - \$300**

27. Emil Jannings (31) early Paramount photographs for his introduction to U.S. audiences. (Paramount, ca. 1928) Vintage (31) original gelatin silver 8 x 10 in. to 8 x 11 in. key-book photographs of acclaimed German actor Emil Jannings as an extensive series to introduce him to U.S. audiences. Jannings is best remembered today for Von Sternberg's *The Blue Angel* with Marlene Dietrich, though historians also acknowledge him for earlier Murnau classic silent films like *Faust* and *Tartuffe*. In addition, Jannings was the very first Best Actor Oscar winner, for the combination of *The Last Command* and *The Way of All Flesh*. Each bears the fabric backing typical of early keyset photographs, plus a few retain verso studio snipes, concerned primarily with his daily life on and off camera. General light signs of age and shelf wear, overall good to very good condition. **\$200 - \$300**



28. Behind the scenes, portraits, and scene continuity (75+) photographs from the archive of MGM wardrobe matron Vicki Nichols. (MGM, 1920s-1950s) Vintage (75+) original gelatin silver approx. 4 x 5 in. to 8 x 10 in. photographs from throughout the career of Costume and Wardrobe matron Vicki Nichols, slight majority of which are 4 x 5 scene and costume continuity shots. Documenting her work on a wide variety of films spanning 25+ years, including *Mrs. Parkington*, *Blossoms in the Dust*, *Julia Misbehaves*, *Luxury Liner*, *The Scarlet Coat*, *Valley of Decision*, *Madame Curie*, *Libeled Lady*, *The Long, Long Trailer*, and much more. Many of the smaller format, and some of the larger retain scrapbook mounting adhesive and backing paper remnants. Generally good condition overall. **\$400 - \$600**



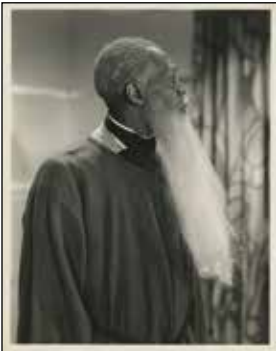
29. The Hollywood Dream Factory (60+) photographs featuring Frank Capra, Preston Sturges, Fred Astaire, Peter Lorre and more. (Various, 1920s-1950s) Vintage (60+) original gelatin silver single and double-weight 7 x 8.75 in. to 11 x 14 in. photographs spanning the Golden Age of Hollywood. Includes portraits of creators like Preston Sturges, Frank Capra and Charles Barton, and stars like James Mason, Jerry Lewis, Fred Astaire, Cyd Charisse, Peter Lorre, Fred MacMurray, Frederic March, Virginia Weidler, Gibson Gowland, Lawrence Tibbett and more. Many bear verso studio snipes, text, or credit stamps, and several are keybook photos with 1 in. extra punched tab at top margin. Condition varies somewhat with occasional chipping, soiling, handling etc., but majority remain in good to very good condition. **\$200 - \$300**



30. The Wing Sisters (2) oversize photographs by George Cannons. (ca. 1920s) Collection of (2) vintage original gelatin silver 10.5 x 13.5 in. double-weight matte sepia-tone photographs by George Cannons. Depicting (1) Toby and (1) Pat. Both signed by Cannons at bottom right and retaining his credit stamp and agent N C. Goldstone pasteup on the verso. Light corner bends, edge wear, and silvering. In very good condition. **\$300 - \$500**



31. Joan Crawford (14) photographs. (Various, 1920s-40s) Collection of (14) vintage original gelatin silver single-weight glossy photographs ranging in size from 7.25 x 9.5 in. to 8 x 10 in. With 2-bearing studio snipes and 1-with Photoplay ink stamp on the verso. Films include *Rose-Marie*, *Our Modern Maidens*, *Dance, Fools, Dance*, *Dancing Lady*, *Laughing Sinners*, *Mildred Pierce*, and others. Exhibiting toning, creasing, and general handling. In good to very good condition. **\$300 - \$500**



32. African-Americans on screen (18) photographs. (Various, 1936-1986) Vintage (18) original gelatin silver approx. 8 x 10 in. photographs as a sampling of five decades of African-American actors and like-themed films, beginning with *Green Pastures*, *The Big Broadcast of 1936* [Bill Robinson with a very young Dorothy Dandridge as a chorus girl], *Cabin in the Sky*, *Lifeboat*, *The Dutchman*, *One Potato, Two Potato*, *Claudine*, *Three the Hard Way*, *The Legend of Nigger Charley*, *Blacula*, *The Klansman*, and *She's Gotta Have It*. (2) bear verso studio snipe or text. (1) trimmed for publication, (1) showing original printing wrinkle in background, overall good to very good condition. **\$200 - \$300**



33. Sex in the Cinema (20) photographs. (Various, 1921-1983) Vintage (20) original 6.25 x 9.75 to 8 x 10 in. gelatin silver photographs depicting sex in the cinema throughout the ages. Most unusual of the entire lot is a fully nude Betty Blythe in the 1921 *Queen of Sheba* (printed later), with other highlights including Mariel Hemingway, Ann Sheridan, Francine York, Diane Cilento, Tamara Dobson, Twiggy, Stephanie Zimbalist, Rosanna Schiaffino, Silvana Mangano, Barbara Bach and more. Very good to fine condition. **\$200 - \$300**



34. Blackface (4) historic photographs. (Various, 1920s-1940s) Vintage (4) original gelatin silver single and double-weight 8 x 10 in. to 8 x 11 in. photographs of Blackface performers on stage, screen, and radio. Includes Moran and Mack [The Two Black Crows], Mortimer on CBS radio, and Bing Crosby with minstrels in *Dixie*. A fascinating time capsule of a racially offensive genre in entertainment history. Very good to fine condition. **\$200 - \$300**



35. Collection of (75+) fan-photos and (2) celebrity scrapbooks. (Various, 1920s-1950s) Vintage (75+) gelatin silver and printed fan photographs, plus (2) full scrapbooks with another (100+) fan and publicity photographs and other printed ephemera. Collection spans 40+ years of cinema fandom, starting with several silent-era 5 x 7 in. studio-issued facsimile-signed portraits, 1930s-50s studio, fan magazine and candid small-format headshots often sold in multiple packs, and full size 8 x 10 in. studio publicity portraits. (1) vintage scrapbook is entirely devoted to Debbie Reynolds and Eddie Fisher, and dozens of stars like Louise Brooks, Anne Francis, Peggy Dow, Shirley Jones, Harold Lloyd, Gale Storm, Betty White, Jane Powell and more. Condition varies throughout, though majority in good to very good condition. **\$200 - \$300**



36. Harold Lloyd (2) death-defying stunt photographs from *Feet First*. (Paramount, 1930) Vintage (2) original gelatin silver 8 x 10 in. photographs of Harold Lloyd performing his own death-defying stunts in one of his most iconic films, *Feet First*. Fine condition. **\$200 - \$300**

37. *Hell's Angels* (13) photographs with Jean Harlow and costars. (UA, 1930) Vintage (13) original gelatin silver 8 x 10 in. photographs for Howard Hughes' epic of WWI aerial battles, *Hell's Angels*. Though Jean Harlow had been on screen in comedy shorts and a Clara Bow vehicle, this blockbuster film (in which Harlow had fairly little on-screen time) established her firmly as the next big thing in Hollywood. Harlow is pictured on (5), the rest being military-related scenes including several detailing the inner workings of the German zeppelin. (1) trimmed to 7.25 x 9.25 in. for publication, otherwise good to very good condition. **\$200 - \$300**



38. Joan Blondell (5) exceptional Pre-Code photographs. (WB, 1930-1933) Vintage (5) original gelatin silver 8 x 10 in. photographs of one of the reigning queens of Pre-Code naughtiness, Joan Blondell, including a most remarkable near-topless glamour portrait from the very beginning of her screen career. Also featured are (2) rare lingerie/nightgown shots from *Gold Diggers of 1933*, one of the most iconic films of Pre-Code Hollywood. Proper appreciation for Blondell's significant contributions to Pre-Code cinema are long overdue. Very good to fine condition. **\$200 - \$300**



39. Marlene Dietrich (9) exceptional portrait photographs. (Various, 1930-1950) Vintage (9) original gelatin silver 8 x 10 in. portrait photographs of Marlene Dietrich, including a few remarkable glamour shots for her early career at Paramount. A few with verso studio text or snipe, and one stamped by Paramount (likely by Richee). The most unusual entry here is Dietrich's wax figure by Katherine Stuber, being flown cross-country in "her" own first-class seat. Very good to fine condition. **\$200 - \$300**



40. Warren William (30+) photographs. (Various, 1930s-1940s) Vintage (30+) original gelatin silver single and double-weight 8 x 10 in. to 8 x 11 in. photographs of the unofficial "king of Pre-Code sleaze" Warren William, who also portrayed admirable screen characters like Perry Mason, Philo Vance, Boston Blackie, Julius Caesar and more. Nearly half are special personal publicity keybook portraits depicting William at home working in his woodshop, Barbequing, playing with his wire-haired terriers, trimming his own trees, sailing his own yacht, and other manly pursuits. Remainder focus on his many iconic screen characters. Several bear verso studio text. Very good to fine condition. **\$200 - \$300**



41. Pre-Code Glamour (26) photographs. (Various, 1929-1934) Vintage (26) original 7.25 x 9 in. to 8 x 11 in. gelatin silver photographs of female and male glamour as seen in films of the Pre-Code era. Includes Mae Murray, Vera Marsh, Susan Fleming, Conchita Montenegro, William Powell, Mae West, James Cagney, Douglas Fairbanks, Jr., Myrna Loy, Ronald Colman, Kay Francis, Marian Marsh, Constance Bennett, Joan Blondell, Warren William and more. Several bear verso studio snipes or text. Occasional marginal handling, overall very good to fine condition. **\$200 - \$300**



42. Clark Gable (8) exceptional early male glamour photographs. (MGM, 1931-1935) Vintage (8) original gelatin silver single and double-weight 8 x 10 in. portrait photographs of Clark Gable, both alone, and coupled with such female leads as Norma Shearer and Elizabeth Allan. Three exhibit verso credit stamp of MGM staff photographer Tanner. Very good to fine condition. **\$200 - \$300**



43. Barbara Stanwyck (10) portrait and scene photographs. (Various, 1935-1950) Vintage (10) original gelatin silver 8 x 10 in. portrait and scene photographs of Barbara Stanwyck from films including *Gambling Lady*, *Meet John Doe*, *Remember the Night*, *The Gay Sisters*, *Ball of Fire* and more. Verso snipe, stamp, or text on (2), and (1) shows keybook punch-holes along left margin, otherwise very good to fine condition overall. **\$200 - \$300**



44. Bette Davis (12) portrait and scene photographs. (Various, 1932-1950) Vintage (12) original gelatin silver 7 x 9 in. to 8 x 10 in. portrait and scene photographs of Bette Davis from films including *The Letter*, *Now Voyager*, *Ex-Lady*, *The Sisters*, *Dangerous*, *All About Eve*, *The Petrified Forest*, *Of Human Bondage* and more. A few exhibit verso studio or publication stamps, including one for photographer "Morgan". Good to very good condition. **\$200 - \$300**



45. Katharine Hepburn (8) portrait and scene photographs. (Various, 1932-1967) Vintage (8) original gelatin silver 7.25 x 9.5 in. to 8 x 10 in. photographs of Katharine Hepburn in her finest films, including *Bill of Divorcement*, *Alice Adams*, *Christopher Strong* (R-41), *Sylvia Scarlett*, *Bringing Up Baby*, *Little Women*, and *Guess Who's Coming to Dinner*. *Bringing Up Baby* is a candid with Asta and Cary Grant, and bears verso snipe and Emmett Schoenbaum's credit stamp. A few show marginal handling, overall very good to fine condition. **\$200 - \$300**



46. The Marx Brothers (5) classic portrait and scene photographs. (Various, 1932-1940) Vintage (5) original gelatin silver 7.25 x 9.5 in. to 8 x 10 in. photographs of the Marx Brothers in *Horse Feathers*, *A Day at the Races*, and *Go West*. (1) bears studio text on verso. Very good to fine condition. **\$200 - \$300**



47. Jean Harlow (8) portrait and scene photographs, some with Clark Gable. (MGM, 1932-1936) Vintage (8) original gelatin silver 8 x 10 in. portrait and scene photographs of Jean Harlow. Three include frequent costar Clark Gable in *Hold Your Man*, and another exhibits verso studio code-stamp for *Personal Property*. Very good to fine condition. **\$200 - \$300**



48. Jean Harlow (90+) restrike photographs. (MGM, 1930s/R'1970s) Mix of vintage reissue and later better-quality (90+) commercial restrike photographs of Jean Harlow. The vast majority are her most memorable and iconic portraits, complemented by scenes from *Red Dust*, *Suzy*, *Personal Property*, *Wife vs. Secretary*, *Reckless*, *Hold Your Man* and *Hell's Angels*. Very good to fine. **\$200 - \$300**

49. 42nd Street (10) remarkable racy Pre-Code photographs.

(Warner Bros., 1933) Vintage (10) original gelatin silver 8 x 10 in. photographs from *42nd Street*, one of the most creative and beloved early Hollywood musicals, as well as one of the most egregiously flaunting of the Production Code, which had already existed for several years, but was treated as a joke by several filmmakers



during the so-called "Pre-Code" period, referring to pre-enforcement of the code. Depicted in these very suggestive (and totally forbidden beginning just a year later) showgirl portraits are surprising degrees of undress and obvious flirtation. An exceptional time capsule of imagery that perfectly defines the essence of the Pre-Code genre. Very good to fine condition. **\$300 - \$500**



50. *Grand Hotel* (9) oversize portrait photographs of Greta Garbo, Joan Crawford, John Barrymore and Wallace Beery. (MGM, 1932) Vintage (9) silver bromide double-weight 10 x 13 in. custom special "couples portraits" photographs for the 1932 Best-Picture Oscar winner, *Grand Hotel*. A fascinating series of rotating character "couplings" including Greta Garbo with John Barrymore, Barrymore with Joan Crawford, and Crawford with Wallace Beery. Occasional pinholes and marginal soiling, otherwise good to very good condition. **\$300 - \$500**

51. Joan Crawford (6) photographs. (Various, 1929-1955) Vintage (6) gelatin silver 7 x 9 in. to 8 x 10 in. photographs from films and personal publicity. Several are trimmed for publication, and all but (1) bear verso snipe or stamp. Lot also includes trimmed sheet music cover to *Montana Moon* [not included in lot count]. Good to very good condition. **\$200 - \$300**



52. Alice Faye (2) oversize portrait photographs by Otto Dyar. (Fox, ca. 1933) Vintage (2) original gelatin silver double-weight 10.75 x 13.5 in. glamour portrait photographs of Alice Faye, each verso credit stamped by Otto Dyar, and one exhibiting Dyar's blind-stamp. Very good to fine condition. **\$200 - \$300**



53. Carole Lombard oversize portrait photograph by Otto Dyar. (ca. 1930s) Vintage original gelatin silver 10.75 x 13.75 in. double-weight glossy custom photograph on tan textured paper by Otto Dyar. Exhibiting faint silvering to extreme edges of image and bottom right corner bend. In fine condition. **\$400 - \$600**



54. Carole Lombard oversize portrait photograph by Otto Dyar. (ca. 1930s) Vintage original gelatin silver approx. 10.5 x 13.5 in. double-weight matte custom photograph on tan paper. Retaining Otto Dyar's blind stamp at bottom right and his personal property ink stamp on the verso. A luminous profile shot exquisitely printed. Light edge wear and faint corner silvering. In fine condition. **\$400 - \$600**

55. Carole Lombard (5) photographs from her only horror film, *Supernatural*. (Paramount, 1933) Vintage (5) original gelatin silver approx. 8 x 10 in. photographs of Carole Lombard in *Supernatural*, her only appearance in a horror film. From director Victor Halperin, whose prior work includes the phenomenal early Bela Lugosi classic *White Zombie*. One of Lombard's rarest titles for any form of printed publicity material. Very good to fine condition. **\$200 - \$300**



56. Carole Lombard (6) photographs. (Various, 1931-1942) Vintage (6) original gelatin silver 7 x 9 in. to 8 x 10 in. photographs of Carole Lombard covering a decade on screen. Highlights include a candid portrait with husband Clark Gable sitting on the tailgate of their Woody station wagon, a classic glamour portrait, and portraits and scenes from *My Man Godfrey*, *Sinners in the Sun*, *Safety in Numbers*, and *To Be Or Not To Be*. (2) bear verso stamps, (1) trimmed for publication, overall very good to fine condition. **\$200 - \$300**





57. Carole Lombard (14) photographs. (Various, 1929-1940) Vintage (14) original gelatin silver 7 x 9 in. to 8 x 10 in. photographs of Carole Lombard throughout her entire golden decade on screen. Includes *The Racketeer*, *White Woman*, *Safety in Numbers*, *The Gay Bride*, *Fast and Loose*, *My Man Godfrey*, *True Confession*, *Swing High*, *Swing Low*, *Made for Each Other*, *They Knew What They Wanted*, and (3) general publicity portraits. A few bear verso studio snipe or text. Very good to fine condition. **\$200 - \$300**



58. The Marx Brothers (3) photographs from their films. (Paramount/MGM, 1931-37) Collection of (3) vintage original gelatin silver 8 x 10 in. photographs. With 2-retaining press stamps on the verso. Including (1) *Monkey Business*, (1) *Horse Feathers*, and (1) *A Day at the Races*. Exhibiting some toning, handling, marginal tears and corner creasing. In good to very good condition. **\$200 - \$300**



59. The Marx Brothers (9) photographs from their earlier films. (Paramount/MGM, 1929-1935) Vintage (9) original 6.75 x 9.25 in. to 8 x 10 in. gelatin silver photographs of the Marx Brothers, Groucho, Harpo and Chico. Titles include *Cocoanuts*, *Duck Soup*, *Monkey Business* and *A Night at the Opera*. A few trimmed for publication, and a few with moderate to substantial margin wear from pinholes, kraft tape removal, etc. Overall fair to good condition. **\$200 - \$300**



60. Fay Wray and ocelot oversize photograph for *Master of Men*. (Columbia, 1933) Vintage original gelatin silver 11 x 14 in. double-weight glossy photograph by Irving Lippman. Retaining credit ink stamp and studio snipe on the verso. Featuring the onetime "King Kong" love interest with a somewhat better behaved animal. Exhibiting wear to corners and margins. In very good condition. **\$200 - \$300**



61. Kay Francis (4) photographs. (Warner Bros., 1930-1932) Vintage (4) original gelatin silver 8 x 10 in. photographs of Kay Francis in a solo portrait, and scenes from *Street of Chance* and *One Way Passage* with William Powell. (2) bear verso studio text or stamps. Slight marginal handling, very good to fine condition. **\$200 - \$300**



62. Myrna Loy (6) early photographs. (Various, 1920s-1930s) Vintage (6) original gelatin silver 8 x 10 in. photographs of Myrna Loy in early portrait and film scene poses. Titles include *The Animal Kingdom*, *Wings in the Dark*, *The Prizefighter and the Lady*, *After the Thin Man*, and *The Rains Came*. Slight marginal handling, (1) with faint background creasing, otherwise very good to fine condition. **\$200 - \$300**



63. Greta Garbo (3) photographs. (MGM, 1928-1939) Vintage (3) original gelatin silver single and double-weight 7 x 9 in. to 8 x 10 in. photographs of Greta Garbo, (2) are portraits stamped by Clarence Sinclair Bull for *Ninotchka*, and (1) is a behind the scenes of Clarence Brown directing her in *A Woman of Affairs*. Latter has long diagonal crease and is trimmed for publication, others in fine condition. **\$200 - \$300**

64. Greta Garbo (7) photographs. (MGM, 1926-1932) Vintage (7) original gelatin silver 8 x 10 in. photographs of Greta Garbo from the height of her career, in *Flesh and the Devil*, *The Mysterious Lady*, *Susan Lenox*, *As You Desire Me*, and *Grand Hotel*. (1) bears verso studio text. Very good to fine condition. **\$200 - \$300**



65. Norma Shearer (17) photographs. (MGM, 1925-1942) Vintage (17) original gelatin silver 8 x 10 in. photographs of Norma Shearer, spanning virtually her entire career at MGM. Titles include *Lady of the Night*, *The Devil's Circus*, *Waning Sex*, *A Slave of Fashion*, *Upstage*, *His Secretary*, *Let Us Be Gay*, *Strange Interlude*, *A Free Soul*, *The Divorcee*, *Their Own Desire*, *The Latest From Paris*, *Marie Antoinette*, *Romeo and Juliet* and *Her Cardboard Lover*. Several bear verso studio text or stamps. Very good to fine condition. **\$200 - \$300**



66. Tarzan and His Mate (14) double-weight custom photographs. (MGM, 1934/printed later) Vintage (14) gelatin silver double-weight 8 x 10 in. custom file-reference reprint photographs [printing date unknown] for the second entry in the long-running Johnny Weissmuller "Tarzan" franchise. An exceptional range of portraits, production candids, and scenes from this key title in the Pre-Code canon. Fine condition throughout. **\$200 - \$300**



67. Lucille Ball (8) photographs including wardrobe tests from The Dark Corner. (Various, 1935-1946) Vintage (8) original gelatin silver 8 x 10 in. photographs of Lucille Ball covering her Golden Age of feature film appearances. Includes an astonishing early platinum blonde glamour portrait, (5) wardrobe test shots for *The Dark Corner* and more. Test shots bear marginal keybook punchholes, portrait bears verso archive credit stickers and Ernest Bachrach's credit stamp, overall good to very good condition. **\$200 - \$300**



68. Anna May Wong (4) exceptional portrait photographs. (Various, 1927-1933) Vintage (4) gelatin silver 8 x 10 in. glamour portrait photographs of Anna May Wong, first for Hal Roach in a brief series of comedy shorts, then for Paramount after her return from Europe, where she spent 2+ years achieving lead starring roles, which Hollywood never before or after allowed her thanks to stereotyping and racism. The (1) early Roach portrait is somewhat suggestive and has not been publicly offered before to the best of our knowledge. The (3) Paramount portraits are all from the Pre-Code era, and bear verso studio text or credit stamps by Richee. Very good to fine condition. **\$200 - \$300**



69. Anna May Wong over-size exhibition photograph signed by George Hurrell from Hurrell Portfolio III. (ca. 1930s/printed later) Museum archival quality gelatin silver 16 x 20 in. double-weight photograph. Hand numbered and signed by the photographer in the blank bottom border, "224/225 Hurrell". One of the most provocative images in all of Hurrell's career retrospective portfolios, this revealing shot of Wong is as iconic for its evocative interplay of light and shadow as it is for the titillating subject matter. Slight waving at bottom. In generally fine condition. **\$200 - \$300**



70. Anna May Wong (21) glamour portrait photographs. (Paramount, 1937-1938) Vintage (21) gelatin silver double-weight 8 x 10 in. to 8 x 11 in. glamour portrait keybook photographs of Anna May Wong. Though a bit later into her career, these are quite remarkable portraits of Wong, and clearly indicate Paramount was giving her a major push as a glamour star. Each bears verso Production Code dated approval stamp. Very good to fine condition. **\$200 - \$300**



71. Anna May Wong (21) Asian-fashion glamour portrait photographs. (Paramount, 1937) Vintage (21) gelatin silver double-weight 8 x 9.75 in. to 8 x 11 in. Asian fashion-inspired glamour portrait keybook photographs of Anna May Wong. Though a bit later into her career, these are quite remarkable portraits of Wong, and clearly indicate Paramount was giving her a major push as a glamour star. Each bears verso Production Code dated approval stamp, and a few also include studio text for *Daughter of Shanghai*. Very good to fine condition. **\$200 - \$300**

72. Gary Cooper (5) photographs and (8) negatives. (Various Studios, 1933-44) Collection of (5) vintage original gelatin silver single-weight glossy photographs ranging in size from 7 x 8.75 in. to 7.75 x 9.75 in. Including (1) news candid of Cooper and bride Sandra Shaw at a post-nuptial press conference and (4) shots from *The Cowboy and the Lady*, 3-with Cooper and Merle Oberon. Also includes (8) acetate 4 x 5 in. negatives depicting Cooper and Barbara Stanwyck at CBS studios for a radio performance of *Meet John Doe*. Exhibiting 1-small edge tear and light handling wear. In overall very good condition. **\$200 - \$300**



73. Warner Oland (13) photographs as Charlie Chan. (Fox, 1932-1937) Vintage (13) original 8 x 10 in. gelatin silver photographs of Warner Oland as Charlie Chan. Titles include *Charlie Chan's Chance*, *Charlie Chan in London*, *Charlie Chan in Egypt*, and several more. A few bear verso kraft tape remnants from multiple theatrical display use, and other occasional pinholes and wear. Overall good to very good condition. **\$200 - \$300**



74. Mutiny on the Bounty collection of (40+) portrait and production photographs. (MGM, 1935) Vintage original collection of (40+) 8 x 10 in. gelatin silver single weight production stills featuring cast including Charles Laughton, Clark Gable, Franchot Tone, Herbert Mundin, Eddie Quillan, Dudley Digges, Donald Crisp, and many more. Also includes 1-typed page "Key to Still Set". Exhibiting age, production wear and handling, typed Key page exhibits even toning. Overall in vintage very good to fine condition. **\$300 - \$500**



75. Peter Lorre (8) photographs including Mad Love and more. (Various, 1930s-1950s) Vintage (8) original gelatin silver 8 x 10 in. photographs of classically creepy character actor Peter Lorre in a variety of roles, including *Mad Love*, *Nancy Steele is Missing*, *The Mask of Dimitrios*, *The Chase*, *The Big Circus* and *Silk Stockings*. Very good to fine condition. **\$200 - \$300**



76. Jean Harlow and William Powell oversize special portrait photograph for Reckless. (MGM, 1935) Vintage original gelatin silver double-weight 9 x 12 in. portrait photograph of Jean Harlow and William Powell by Clarence Sinclair Bull for *Reckless*. Bears Bull's verso credit stamp, plus studio snipe and date stamp, and publication clipping. Recto displays faint demarcation of cropping marks focusing on Powell's portrait specifically, only noticeable in extreme cross-light. Otherwise very good to fine condition. **\$200 - \$300**



77. Loretta Young (4) oversize portrait photographs by Otto Dyar. (ca. 1930s-40s) Collection of (4) vintage original gelatin silver double-weight glossy and matte photographs ranging in size from 10 x 13 in. to 11 x 14 in. With 1-retaining Otto Dyar credit stamp and personal property stamp on the verso. Some light silvering and corner bends. In very good to fine condition. **\$200 - \$300**



78. Ida Lupino (110+) photographs from One Rainy Afternoon. (UA, 1936) Collection of (110+) vintage original gelatin silver 8 x 10 in. single-weight glossy photographs. Including numerous glamour shots of the radiant young Lupino, this being one of her first starring roles, as well as portraits of Francis Lederer, and scenes of slapstick hi-jinx from the romantic comedy. Exhibiting some slight edge curling, toning, and handling. In very good condition. **\$300 - \$500**

79. Eric von Stroheim (7) photographs including (2) attributed to Margaret Bourke-White. (Various, ca. 1929-1950) Vintage (7) original gelatin silver 7 x 9 in. to 8 x 10 in. photographs of Eric von Stroheim as an actor in publicity portraits and scenes from *The Great Gabbo*, *The Lost Squadron*, *Five Graves to Cairo*, *Sunset Boulevard*, and most significant, (2) special portraits for *The North Star* by Life Magazine and iconic Depression-era photographer Margaret Bourke-White. (3) bear verso studio snipes or credit stamps. Slight marginal handling, and (1) with recto indentations from verso pencil sketches of scene continuities, otherwise very good to fine condition. **\$200 - \$300**



80. Cary Grant (20+) press and behind-the-scenes photographs. (Various Studios, 1930s-40s) Collection of (20+) vintage original gelatin silver single- and double-weight, glossy and matte photographs ranging in size from 6 x 8.2 in. to 8 x 10 in. by Robert Coburn, Alex Kahle, Emmett Schoenbaum, John Miehle, Ernest A. Bachrach, Al St. Hilaire and others. Most retaining credit or news agency stamps and/or paper snipe on the verso. Including studio publicity, behind-the-scenes, and news photos of Grant, including USO work and World War II-era charitable efforts, a shot of Grant with Carole Lombard and Groucho Marx, and location shooting views from *Holiday*. Exhibiting some embellishment for publication, creasing, toning, minor tears, and handling. Majority in good to very good condition. **\$200 - \$300**



81. Cary Grant (14) portrait photographs. (Various Studios, 1937-46) Collection of (14) vintage original gelatin silver single-weight glossy photographs ranging in size from 6.5 x 8.5 (trimmed) to 8 x 10 in by Robert Coburn, Gaston Longet, Al St. Hilaire, Ernest Bachrach, Henry Waxman, Whitey Schafer, and others. Most retaining credit stamp and/or paper snipe on the verso. Featuring personality and character portraits of Grant from *Suspicion*, *Once Upon a Time*, *Notorious*, *Destination Tokyo*, *The Howards of Virginia*, *The Awful Truth*, and *In Name Only*. Exhibiting some uneven trimming, light toning, creasing, and general handling. In good to very good condition. **\$200 - \$300**



82. Laurel and Hardy (5) photographs. (MGM, 1928-1939) Vintage (5) original approx. 8 x 10 in. gelatin silver photographs of Stan Laurel and Oliver Hardy in a variety of short subjects and features, including *Their Purple Moment*, *The Bohemian Girl*, and *Flying Deuces*. (1) trimmed for publication, otherwise good to very good condition. **\$200 - \$300**



83. Ann Sothern (10) early glamour portrait photographs. (Various, 1930s) Vintage (10) original gelatin silver single and double-weight 8 x 10 in. glamour portrait photographs of Ann Sothern from the early years of her career. Nearly all exhibit verso studio text, snipes, or credit stamps including Whitey Schafer, Irving Lippman, and William Fraker. Very good to fine condition. **\$200 - \$300**



84. Clark Gable (11) photographs. (MGM, 1930s-1950s) Vintage (11) original gelatin silver 7.25 x 8.75 in. to 8 x 10 in. portrait and scene photographs of Clark Gable, both alone, and coupled with such female leads as Jean Harlow, Claudette Colbert, Deborah Kerr, Joan Blondell, Rosalind Russell, Jane Russell, Ava Gardner, Loretta Young and Mary Astor. Two exhibit verso studio text and one bears credit stamp of Clarence Sinclair Bull. Very good to fine condition. **\$200 - \$300**



85. Hollywood Golden Age male stars (25) oversize portrait photographs. (Various, 1930s-1950s) Vintage (25) original gelatin silver double-weight photographs ranging from 10 x 13 in. to 11 x 14 in. of leading men and notable character actors, spanning the Golden Age of Hollywood. Subjects include Louis Jordan, Tony Curtis, Robert Taylor, Franchot Tone, Paul Lukas, Lew Ayres, Gene Kelly, John Boles, Mickey Rooney, Jackie Cooper, Jerry Lewis, Warner Baxter, Rudy Vallee, Jack Oakie, Richard Arlen, Robert Young, Alan Marshall and Stu Irwin. Nearly all bear verso studio text or snipes, and photographers' credit stamps including Hurrell, Bull, Otto Dyar and more. Very good to fine condition. **\$200 - \$300**



86. Academy Awards presentations (11) photographs. (AMPAS, 1935-1978) Vintage original (10) gelatin silver 4 x 5 in. to 8 x 10 in. photographs and (1) 8 x 10 in. color still depicting Academy Awards presentations. Includes Clark Gable for *It Happened One Night*, Josephine Hull for *Harvey*, Sophia Loren's plaque and Oscar for *Two Women*, Rock Hudson presenting Rita Moreno for *West Side Story*, 1966 winner's lineup with Lee Marvin, Julie Christie, Shelley Winters, and Martin Balsam, Audrey Hepburn presenting Rod Steiger for *In the Heat of the Night*, William Goldman for *Butch Cassidy*, Sacheen Littlefeather refusing Brando's *Godfather* award, Tatum O'Neal for *Paper Moon*, Debbie Reynolds in a fantasy awards scene in *I Love Melvin*, and Natalie Wood presenting John Mollo for *Star Wars*. Several bear verso snipes, stamps, or text. Very good to fine condition. **\$200 - \$300**



87. Behind-the-scenes and technical (19) photographs. (Various, 1930s-1960s) Vintage (19) original gelatin silver approx. 8 x 10 in. photographs of the inner workings of film production. Highlights include legendary cinematographer James Wong Howe for both *The Power and the Glory*, and decades later with John Frankenheimer for *Seconds*; Sabu with wild animal costars; Barbara Hale clowning around with Broderick Crawford; Angela Lansbury listening to dialogue; Rita Hayworth being made up; William Bendix practicing baseball swings; Lana Turner eyeing a camera view; plus a variety of camera setup and other technical images. Several bear verso snipes or credit stamps. Very good to fine condition. **\$200 - \$300**



88. Stars and cars (19) photographs. (Various, 1920s-1960s) Vintage (19) original gelatin silver 7 x 9 in. to 8 x 10 in. photographs of Hollywood stars with their own, or with film scene cars. Highlights include Leila Hyams and Johnny Hines in *White Pants Willie*, Eddie Sutherland directing *Burning Up* with an early Indy racer, Leslie Howard's son with a Jaguar XK140, Elizabeth Allan in her new 1935 Packard roadster, a gorgeous 1930 Cord roadster, Jack Nicholson with a 1958 T-Bird, Barbara Hale dressing up the hood of a Willys military Jeep, Zsa Zsa Gabor with the Mercedes 190SL gifted her by the son of the Dominican Republic dictator, 17 year-old Jean Seberg in a 1957 Thunderbird, Anna Magnani with a 1950s Fiat 500, Judy Geeson with an open-wheel Indy car, Diana Rigg in *The Avengers* with an altered Ford GT40, Jack Palance with his own collection of Lincolns and more, and others equally worthy. Several bear verso snipes or credit stamps. Very good to fine condition. **\$200 - \$300**



89. Marlene Dietrich (9) photographs. (Various, ca. 1929-1957) Vintage (9) original gelatin silver approx. 8 x 10 in. photographs of Marlene Dietrich in publicity portraits and scenes from *The Blue Angel*, *Shanghai Express*, *Blonde Venus*, *The Song of Songs*, *Destry Rides Again*, *Desire*, and *The Monte Carlo Story*. Some marginal handling, a few very slightly trimmed for publication, generally good to very good condition. **\$200 - \$300**



90. John Ford's *The Hurricane* (30) keybook photographs of Dorothy Lamour. (Goldwyn, 1937) Vintage (30) original original gelatin silver 7 x 9 in. to 8 x 10 in. keybook photographs of Dorothy Lamour in *The Hurricane*, directed by John Ford. Though technically this is Lamour's second film wearing very little else besides a sarong, it is definitely the one which established the genre for her as an actress. An exceptional range of glamour poses and scenes, some with other native-dressed women, some with co-star Jon Hall. All retain canvas backings typical of early key-set photographs, and a few retain studio descriptive snipes. Very good to fine condition. **\$200 - \$300**



91. Humphrey Bogart (7) portrait photographs. (Various, 1936-1965) Vintage (6) original and (1) reissue gelatin silver 8 x 10 in. photographs of Humphrey Bogart in portraits from *Black Legion*, *Dead Reckoning*, *The Enforcer* and others. Single reissue photo is a TV release for broadcast of a Bogart film. (3) bear verso snipes and credit stamps. Very good to fine condition. **\$200 - \$300**



92. Humphrey Bogart (10) photographs. (Various, 1941-1950) Vintage (10) original gelatin silver approx. 8 x 10 in. photographs of Humphrey Bogart in some of his finest films, including *High Sierra*, *Across the Pacific*, *Dark Passage*, *Conflict*, *To Have and Have Not*, *Thank Your Lucky Stars*, *Dead Reckoning*, *Treasure of the Sierra Madre* and *In a Lonely Place*. A few bear verso studio snipes or stamps. Occasional corner loss and other minor wear, overall good to very good. **\$200 - \$300**



93. Professor Beware (15) keybook photographs of Harold Lloyd. (Paramount, 1938) Vintage (15) original gelatin silver 5 x 8 in. contact-print photographs from the Harold Lloyd comedy *Professor Beware*. An even mix of publicity portraits, candids, and scene continuities, with Lloyd depicted in all. Each bears verso studio text, snipe, or stamps. (1) has key-book tab trimmed not affecting image, otherwise very good to fine condition. **\$200 - \$300**



94. Humphrey Bogart (13) photographs from The Maltese Falcon, To Have and Have Not, and more. (Various, 1936-1951) Vintage (13) original gelatin silver 7.25 x 9.25 in. to 8 x 10 in. photographs of Humphrey Bogart in a cross-section of some of his best films. Includes *Isle of Fury*, *Bullets or Ballots*, *Stand-In*, *You Can't Get Away With Murder*, *The Big Shot*, *The Maltese Falcon*, *They Drive by Night*, *Key Largo*, *To Have and Have Not* and *The Caine Mutiny*. Several bear verso snipes, stamps, or text. *Maltese Falcon* exhibits moderate dampstaining to right margin, remainder are very good to fine condition. **\$200 - \$300**



95. Golden Age stars and their bicycles (8) photographs. (Various, 1910s-1940s) Vintage (8) original gelatin silver approx. 8 x 10 in. photographs of male and female Hollywood celebrities with their beloved bicycles. Highlights include Norma Shearer with her drop-bar racing bike on the path above PCH in Santa Monica, Richard Barthelmess in Palm Springs, Walter Huston pumping a tire on his "special" racing bike and more. Huston photo bears studio descriptive text, one other exhibits Bob Beerman verso credit stamp, very good to fine condition. **\$200 - \$300**



96. Films and TV of Alfred Hitchcock (18) photographs including early U.K. productions. (Various, 1934-1957) Vintage (18) original gelatin silver 7 x 9 in. to 8 x 10 in. photographs for films and television work of director Alfred Hitchcock. Titles include *The Man Who Knew Too Much* [Peter Lorre version], *Jamaica Inn*, *Suspicion*, *Spellbound*, *Notorious*, *Dial M for Murder*, *To Catch a Thief*, *The Wrong Man*, *Alfred Hitchcock Presents*, and *The Alfred Hitchcock Hour*. Several bear verso studio snipes or stamps, including the earliest which exhibits the proper U.K. production stamp. Keybook punchholes in (1), another trimmed for publication, otherwise generally very good to fine condition. **\$200 - \$300**



97. Actors and Directors (48) behind the scenes photographs. (Various, 1910s-1940s) Vintage (48) original gelatin silver single and double-weight, matte and glossy photographs of actors and directors at work, spanning three+ decades of the industry. Ranging in size from 4.5 x 6.5 in. to 9.25 x 12.25 in., including such icons of Hollywood's golden age as Greta Garbo, Joan Crawford, Vincent Sherman, Frank Borzage, Marion Davies, Debbie Reynolds, Olivia de Havilland, Bette Davis, Woody Van Dyke, Jeanette MacDonald, Ida Lupino, Charles Laughton, James Wong Howe, Ernst Lubitsch, Carole Lombard, Paul Newman, Ava Gardner, Clarence Brown, Douglas Fairbanks Sr., Mary Pickford, Orson Welles, Howard Hawks, Tyrone Power, Clark Gable, Preston Sturges and more. Majority retain verso credit stamps, descriptive snipes, or studio text. Condition varies somewhat, with several trimmed for publication, overall good to very good. **\$200 - \$300**



98. The Grapes of Wrath (8) photographs. (TCF, 1940) Vintage (8) original gelatin silver approx. 8 x 10 in. photographs for *The Grapes of Wrath*, all but (1) depicting Henry Fonda. Arguably the finest transfer of not only a Steinbeck novel, but almost any work of literature to the screen. Very good to fine condition. **\$200 - \$300**



99. Rita Hayworth (8) special portrait photographs from Blood and Sand, Fire Down Below, and Pal Joey. (TCF, 1941/ Columbia, 1957) Collection of (8) vintage original gelatin silver single- and double-weight glossy portrait photographs ranging in size from 7.5 x 9.5 in. to 8 x 9.75 in. by Robert Coburn and others. Most retaining credit stamps and paper snipes on the verso. Including (2) *Blood and Sand*, (5) *Fire Down Below*, and (1) *Pal Joey*. Exhibiting some unevenly trimmed borders, age, and handling. In generally very good condition. **\$200 - \$300**





100. *Casablanca* (5) photographs. (Warner Bros., 1942) Vintage (5) original gelatin silver 8 x 10 in. photographs from *Casablanca* depicting Humphrey Bogart, Ingrid Bergman, Claude Rains, Peter Lorre, and Paul Henreid. (1) bears verso studio stamp. Overall good to very good condition. **\$200 - \$300**



101. Clarence Sinclair Bull 1942 Academy of Motion Picture Arts & Sciences Annual Still Photography "Class 7" award medal. (1942) Vintage original gold plated award medal measuring 1.75 in. in diameter. Featuring a relief image of the iconic Oscar trophy with relief text, "Annual Still Photography Medal". Verso features relief text, "First Award Academy of Motion Picture Arts and Sciences For Outstanding Achievement to", and engraved, "Clarence Bull Class 7 1942". Bull began his distinguished career as an assistant cameraman at the fledgling Metro Pictures, shooting portraits of actors between productions. When Metro merged with Goldwyn, Bull became head of the stills department, a position he held for four decades. Best known for his portraits of Greta Garbo, Bull is generally considered among the finest portraitists to have worked in Hollywood, and a pioneer of the glamour genre. His work elevated many Golden Age movie stars to the level of cultural icons, including Jean Harlow, Clark Gable, Hedy Lamarr, Judy Garland, Joan Crawford, Marion Davies, Grace Kelly, Katharine Hepburn, Gary Cooper, and Clark Gable to name a few. Today, people are more likely to have seen Bull's timeless photographs than the films they were shot to promote. Exhibiting only light surface wear. In vintage fine condition. **\$6,000 - \$8,000**



102. Jane Russell (14) remarkable early glamour photographs. (Paramount, 1947-1952) Vintage (14) original gelatin silver single and double-weight 8 x 10 in. to 8 x 11 in. portrait photographs of Jane Russell. Some exhibit verso Production Code date stamps, one of which states "Retouch as Indicated", with a tiny area of sensitive retouching to recto, accompanied by the same photo printed after retouching. A fascinating example of Production Code censorship at work. Very good to fine condition. **\$200 - \$300**



103. Rita Hayworth (10) special WWII publicity photographs plus (1) negative. (Columbia, ca. 1944) Vintage (10) original gelatin silver single and double-weight 4 x 5 in. to 8 x 10 in. photographs of Rita Hayworth promoting the Hollywood Canteen for Servicemen, and the Naval Aid Auxiliary. (5) bear verso studio snipes or credit stamps. Very good to fine condition. **\$200 - \$300**



104. Rita Hayworth (18) photographs from *You Were Never Lovelier*, *Affair in Trinidad*, and *Miss Sadie Thompson*. (Columbia, 1942-1953) Vintage (18) gelatin silver 7 x 9 in. to 8 x 10 in. single and double-weight photographs of Rita Hayworth from *You Were Never Lovelier*, *Miss Sadie Thompson*, and *Affair in Trinidad*. Nearly all bear verso studio snipes or credit stamps. A few trimmed for publication, otherwise very good to fine condition. **\$200 - \$300**



105. Rita Hayworth (5) photographs from her courthouse marriage to Orson Welles. (Wide World Agency, 1943) Vintage (5) original gelatin silver 7.75 x 9.25 in. photographs of Rita Hayworth marrying Orson Welles in a courthouse ceremony. Very good to fine condition. **\$200 - \$300**

106. The Three Stooges (5) photographs. (Columbia, 1940-1952) Vintage (5) original gelatin silver double-weight approx. 8 x 10 in. photographs for the Three Stooges, including (3) earlier titles with Curly: *How High is Up?*, *From Nurse to Worse*, and *Uncivil War Birds*; plus, (2) later titles with Shemp: *Society Mugs*, and *Tricky Dicks*. Each bears verso studio snipes or credit stamp for photographer Shirley Martin or both. (1) Shemp photo unevenly age-toned, otherwise overall very good to fine condition. **\$300 - \$500**



107. Film Noir (45+) photographs. (Various, 1930s-1950s) Vintage (45+) original gelatin silver approx. 8 x 10 in. photographs covering the breadth and depth of the American Film Noir canon, from its proto-noir late 30s origins out of German expressionist émigré directors, to its essential conclusion in the gritty work of Orson Welles. Dozens of the absolute top titles in the genre are represented here, including Fritz Lang's *You Only Live Once*, *Cornered*, *Gaslight*, *Gun Crazy*, *Out of the Past*, *Kiss of Death*, *Night of the Hunter*, *Dark Corner*, *Crossfire*, *The Set-Up*, *Kiss Me Deadly*, *T-Men*, *Brute Force*, *I Wake Up Screaming*, *The Big Heat*, *On Dangerous Ground*, *Nightmare Alley*, *Sunset Boulevard*, *Touch of Evil* and much more. A few bear verso studio snipes or credit stamps. Vast majority exhibit little to no signs of wear or age, overall very good to fine condition. **\$200 - \$300**



108. Lucille Ball oversize exhibition photograph signed by Ernest Bachrach. (RKO, 1941) Vintage original gelatin silver 10.25 x 12 in. glamour portrait photograph of Lucille Ball, on 15 x 20 in. exhibition mount prepared by photographer Ernest Bachrach, signed by him on the mount and dated 1941. Originally from the photographer's personal archive. Slight toning to mount extremities, otherwise fine condition. **\$200 - \$300**



109. Laura oversize publicity photograph and portrait of Vincent Price. (ABC, 1945/ca. 1940s) Collection of (2) vintage original approx. 11 x 14 in. double-weight photographs. Including (1) glossy publicity photo of Dana Andrews, Gene Tierney, and Vincent Price spelling out "LUX" with hand gestures for the *Lux Radio Theatre* adaptation of *Laura* and (1) matte head & shoulders portrait of a young, mustachioed Price. Bottom right corner crease to group shot and light edge wear to both. Generally in very good condition. **\$200 - \$300**

110. Linda Darnell (4) photographs. (Various, 1930s-1940s) Vintage gelatin silver (4) 7.25 x 9 in. to 10.5 x 13.25 in. photographs of Linda Darnell. (1) bears verso snipe for *City Without Men*, and (2) bear Frank Powolny's verso credit stamp. Good to very good condition. **\$200 - \$300**



111. Rita Hayworth (7) special portrait photographs with infant daughter Rebecca Welles. (Columbia, 1945) Vintage (7) original gelatin silver portrait photographs ranging from 8 x 9.25 in. to 8 x 10 in., of Rita Hayworth and Rebecca Welles as a special series to introduce little Rebecca to the film-going public. Each photo exhibits verso studio snipe and credit stamp, and all but (1) are double-weight. Much is made in the descriptive snipes about little Rebecca already exhibiting her actress mother's beauty, when in fact she more closely resembled her director father Orson Welles. Apart from (1) with a single border trim, overall very good to fine condition. **\$200 - \$300**



112. Lizabeth Scott (7) uncommon glamour photographs. (Paramount, 1945-1953) Vintage original gelatin silver 8 x 10 in. portrait photographs of Lizabeth Scott in glamour poses. (5) are a special seaside series for *Scared Stiff*, all of which bear verso text and Mal Bulloch's credit stamp. Another bears Whitey Schafer's credit stamp. Very good to fine condition. **\$200 - \$300**





113. *Laura* (5) photographs from the Film Noir classic. (TCF, 1944) Vintage (5) original gelatin silver single and double-weight 7.5 x 9.25 in. to 8 x 10 in. photographs from *Laura*. Includes director Otto Preminger in conference with Gene Tierney, Tierney reading script next to her husband, designer Oleg Cassini, and scene stills with Tierney, Vincent Price, and/or Dana Andrews. (2) bear verso studio stamps or text. Very good to fine condition. **\$200 - \$300**

114. *Murder My Sweet* (18) photographs. (RKO, 1944) Vintage (18) original gelatin silver approx. 8 x 10 in. photographs from the Film Noir classic *Murder My Sweet*, from Raymond Chandler's novel *Farewell My Lovely*. A unique combination of special borderless scenes and portraits plus regular publicity scenes, illustrating the entire story of this exceptional entry in the canon of American Noir. Several bear verso snipes or credit stamps. A few show moderate handling, corner creasing, etc., though majority remain in very good to fine condition. **\$200 - \$300**



115. *Girls with Guns* (30+) photographs. (Various, 1910s-1980s) Vintage (30+) original gelatin silver photographs ranging from 5 x 7 in. to 8 x 10 in. Filmmaker Jean-Luc Godard said all you need for a movie is a girl and a gun. Here, then, are the makings of a plethora of female stars and starlets brandishing firearms. Subjects include Irish McCalla, Peggie Castle, Barbara Hershey, Jill Ireland, Carolyn Jones and more. A few bear studio credit, agency, or publication stamps on verso. Good to very good condition overall. **\$200 - \$300**



116. Robert Mitchum (10) photographs. (Various, 1940s-1970s) Vintage (10) original gelatin silver approx. 8 x 10 in. photographs of Robert Mitchum in portraits and scenes from *His Kind of Woman*, *Pursued*, *My Forbidden Past*, *Out of the Past*, *The Grass is Greener* and *Farewell My Lovely*. A few bear verso snipes or credit stamps. Very good to fine condition. **\$200 - \$300**



117. Ella Raines (4) oversize photographs. (Universal, 1940s) Collection of (4) vintage original gelatin silver approx. 9 x 11 to 10 x 13 in. single- and double-weight glossy and matte photographs. Featuring publicity portraits for *White Tie and Tails* and others. Exhibiting some silver, edge and corner creasing, and a few tiny marginal tears. In generally good to very good condition. **\$200 - \$300**



118. Ann Miller (30+) glamour pose photographs. (Various, 1940s-1950s) Vintage (30+) original gelatin silver 8 x 10 in. photographs of statuesque dancer Ann Miller, each being a glamour pose portrait in exotic dancewear, bathing suit, nurse uniform, slinky gowns and fur, etc. Several bear verso studio text, snipes, or photographers' credit stamps. Very good to fine condition. **\$200 - \$300**



119. *Little Iodine* (170+) photographs from the estate of Mary Pickford. (UA, 1946) Collection of (170+) vintage original gelatin silver 8 x 10 in. single-weight glossy photographs by Frank A. Parrish. Many retaining credit stamp and studio snipe on the verso. Adapted from the popular comic strip of the same name, this family farce was produced by Charles "Buddy" Rogers and his wife, the great Mary Pickford (2-photos feature the couple with star JoAnn Marlowe). Depicting portraits of cast (including Irene Ryan of *Beverly Hillbillies* fame) and scene stills. Many duplicate images. Some curling, toning, handling, and general wear. In very good condition. Provenance: Originally from the estate of Mary Pickford. **\$200 - \$300**

120. Rita Hayworth (5) photographs from *Gilda* in the black satin gown. (Columbia, 1946) Vintage (5) original gelatin silver single and double-weight 7.5 x 9.25 in. to 8 x 10 in. photographs of Rita Hayworth as glamour portraits from *Gilda*, all in the iconic “Put the Blame on Mame” black satin gown. Each bears verso studio snipe and credit stamps. Very good to fine condition. **\$300 - \$500**



121. Rita Hayworth (6) photographs from *Gilda* in the white dress. (Columbia, 1946) Vintage (6) original gelatin silver single and double-weight 8 x 10 in. photographs of Rita Hayworth as glamour portraits from *Gilda*, all in the iconic “Put the Blame on Mame” white dress. All but (2) bear verso studio snipes or credit stamps. Very good to fine condition. **\$300 - \$500**



122. Rita Hayworth (6) photographs from *Gilda*. (Columbia, 1946) Vintage (6) original gelatin silver 8 x 10 in. photographs of Rita Hayworth from *Gilda*, as special embrace portraits with Glenn Ford, with other cast, and a solo portrait. Each bears both a verso studio snipe and credit stamp. (1) is very slightly trimmed for publication. Very good to fine condition. **\$300 - \$500**



123. Rita Hayworth (3) special portrait photographs from *Gilda*. (Columbia, 1946) Vintage (3) original gelatin silver single and double-weight 8 x 10 in. photographs of Rita Hayworth as glamour portraits from *Gilda*, (2) in the iconic “Put the Blame on Mame” black satin gown and (1) in the white lotus-blossom gown. Very good to fine condition. **\$300 - \$500**



124. Rita Hayworth (8) headshot photographs for *The Lady from Shanghai*. (Columbia, 1947) Collection of (8) vintage original gelatin silver single- and double-weight glossy photographs ranging in size from 7.75 x 8.5 in. (unevenly trimmed) to 8 x 10 in. by Robert Coburn. All retaining credit stamp and paper snipes on the verso. Depicting character portraits of Hayworth as femme fatale “Elsa Bannister” from the Orson Welles noir classic. Exhibiting 1-with lateral crease, all else only light handling. In good to very good condition. **\$200 - \$300**



125. Rita Hayworth (6) portrait and candid photographs from *The Lady From Shanghai*. (Columbia, 1947) Vintage (6) original 8 x 10 in. gelatin silver photographs of Rita Hayworth in *Lady From Shanghai*. A mix of glamour portraits, off screen location candid, and scenes. (4) bear verso studio snipe or credit stamp. Very good to fine condition. **\$200 - \$300**



126. Rita Hayworth (10) photographs from various films. (Columbia, 1952) Vintage (10) original gelatin silver single and double-weight 7.25 x 8 in. to 8 x 10 in. photographs of Rita Hayworth as portraits, and scenes from *Gilda*, *The Lady from Shanghai*, *Tonight and Every Night* and more. All but (2) bear verso studio snipes or credit stamps. Very good to fine condition. **\$200 - \$300**



127. Classic 1930s-40s French cinema (50+) photographs. (Various, 1930s-1940s) Vintage (50+) original gelatin silver approx. 8 x 10 in. photographs covering the 1930s-1940s decades of classic French cinema, also including work by French directors in other countries. Directors include Jean Renoir, Jacques Tati, Yves Allegret Max Ophuls, Marcel Pagnol, Henri-Georges Clouzot, Jean Gremillion and many more. Titles include *Remorques*, *Dedee d'Anvers*, *La Bete Humaine*, *Jour de Fete*, *Manon*, *Club de Femmes*, *The Baker's Wife*, *Nais* and more. A comprehensive cross-section of French cinema of the time. Occasional pinholes, a few trimmed for publication, marginal handling and chipping, overall good to very good condition. **\$200 - \$300**



128. Male Masculine and Beefcake (20) photographs. (Various, 1927-1993) Vintage (20) original 4 x 4.75 in. to 8 x 10 in. gelatin silver photographs of masculinity on screen through the ages. Includes Robert Armstrong, Buster Crabbe, Pat O'Brien, Lex Barker (printed later), Sonny Tufts, Tony Curtis, Richard Chamberlain, James Mitchum, Steve Reeves, Sabu, Miles O'Keefe and more. Several bear verso studio snipes or text. Very good to fine condition. **\$200 - \$300**



129. Ladies in Lingerie (18) revealing photographs. (Various, 1920s-1970s) Vintage (18) original gelatin silver approx. 8 x 10 in. photographs of screen beauties through the ages posing in lingerie. Includes Bebe Daniels, Brigitte Bardot, Catherine Deneuve, Margot Grahame, Stella Stevens, Silvana Mangano, Doris Dowling, Lana Turner, Esther Williams, Susannah York, Marie Windsor, Janet Leigh, and more. Very good to fine condition. **\$200 - \$300**



130. Rita Hayworth (25+) photographs from *The Loves of Carmen*. (Columbia, 1948) Collection of (25+) vintage original gelatin silver single- and double-weight glossy photographs ranging in size from 8 x 8.75 in. to 8 x 10 in. by Ed Cronenweth and Robert Coburn. Including special publicity portraits with Glenn Ford, behind-the-scenes candids, and scenes from the reteaming of the *Gilda* stars with director Charles Vidor. Exhibiting some unevenly trimmed borders, minor creasing, toning, and handling. In good to very good condition. **\$200 - \$300**



131. John Wayne (50+) scene and character continuity photographs for *Wake of the Red Witch*. (Republic, 1948) Vintage (50+) gelatin silver 4 x 5 in. contact print continuity photographs of John Wayne, Gail Russell, other cast and crew, plus several documenting underwater diving scenes. A few bear verso code-approval stamps. Occasional marginal handling, good to very good condition. **\$200 - \$300**

132. Lizabeth Scott (10) photographs. (Various, 1940s-1960s) Vintage (10) original gelatin silver 7 x 9 in. to 8 x 10 in. photographs of film noir femme fatale Lizabeth Scott in portraits and scenes from *Desert Fury*, *Dead Reckoning*, *Bad for Each Other*, *Two of a Kind*, *Burke's Law*, and *Pitfall*. Several bear verso studio snipes or credit stamps. Very good to fine condition. **\$200 - \$300**



133. Elizabeth Taylor (45+) photographs. (MGM, 1940s-1950s) Vintage (45+) original gelatin silver single and double-weight photographs ranging from 7.75 x 8.5 in. to 8 x 10 in. of Elizabeth Taylor, comprehensively covering the first two decades of her career at MGM. Consists entirely of portraits and publicity candids. Vast majority bear studio text on verso, and a few retain photographers' credit stamps. Condition varies somewhat with verso tape stains to several (not affecting recto), good to very good overall. **\$200 - \$300**

134. Ava Gardner (40+) photographs. (Various, 1940s-1970s) Vintage (40+) original gelatin silver and Kodacolor photographs ranging from 6.5 x 8 in. to 8 x 10 in., about half being 1940s original studio portraits of which many bear verso descriptive text or photographer's credit stamp, including Clarence Sinclair Bull. Remainder focus on later career, including *Mayerling*, *Earthquake*, *The Blue Bird*, and candid press shots by Ron Galella, Ken Regan and others. Several bear verso tape stains which do not affect images. Good to very good condition. **\$200 - \$300**



135. Hollywood makeup artists at work (11) photographs. (Various, 1933-1956) Vintage (11) original gelatin silver 8 x 10 in. photographs of Hollywood makeup artists and their artistry. Includes Sam Kaufman doing Maria Montez, Bert Hadley doing Carol Bruce, Hank Mann doing Stephanie Bachelor and Robert Paige, Wally Westmore doing Frances Farmer, Loren Cosand doing Janet Leigh and more. Majority bear verso studio snipes or credit stamps. Very good to fine condition. **\$200 - \$300**



136. Jack Pierce (9) special makeup artistry photographs. (Universal, ca. 1940) Vintage (9) original gelatin silver 8 x 10 in. photographs of Horror film makeup master artist Jack Pierce performing his magic on two different subjects.



(3) depict the transformation of John Barrymore into a much older man for *The Invisible Woman*, and (6) show in detail the creation of a nose and chin alteration plus scar creation, for an unidentified production. Each bears verso studio snipe or remnant thereof. Very good to fine condition. **\$200 - \$300**

137. Beautiful leading ladies (22) photographs featuring Grace Kelly, Rita Hayworth, and Raquel Welch. (Various Studios, 1930-60s) Collection of (22) vintage original gelatin silver approx. 8 x 10 in. single- and double-weight glossy and matte photographs. With 11-retaining studio paper snipe, stamp, or photographer's credit on the verso. Including (7) Grace Kelly from *Dial M for Murder* and others, (4) Kim Novak, (3) Elizabeth Taylor, (2) Raquel Welch, (1) Rita Hayworth by Robert Coburn, (1) Gina Lollobrigida, (1) Jane Fonda, (1) Natalie Wood, (1) Carroll Baker, and (1) Marion Davies by George Hurrell. Exhibiting some edge toning, handling, and light creasing. Majority in very good condition. **\$200 - \$300**



138. Errol Flynn (11) negatives, (1) color transparency, and (3) photographs. (ca. 1940s) Collection of vintage original acetate 4 x 5 in. negatives depicting Flynn in the locker room and on the court at a tennis club. Also, (1) vintage original color 4 x 5 in. head & shoulders portrait transparency in military garb for *Operation Burma*. Together with (3) vintage original gelatin silver single-weight glossy photographs ranging in size from 7.5 x 9 in. to 8 x 9.25 in. depicting candid behind-the-scenes and press shots of Flynn. Photos with some trimmed borders and handling. All in generally good to very good condition. **\$200 - \$300**



139. Joan Crawford (7) photographs. (Various Studios, 1933-55) Collection of vintage original gelatin silver single- and double-weight glossy photographs ranging in size from 7.75 x 9.75 in. to 8 x 10 in. by Eric Carpenter and Robert Coburn. All but 1-retaining credit stamp or paper studio snipe on the verso. Featuring portraits and scenes from films including *Dancing Lady*, *When Ladies Meet*, *Harriet Craig*, and *Queen Bee*. Also includes an 8 x 10 in. copy negative of a portrait by Laszlo Willinger. Exhibiting some handling, corner creasing, and edge wear. Majority in very good condition. **\$200 - \$300**



140. Love That Brute partial wardrobe bible of designer Rene Hubert with (20) costume test photographs. (TCF, 1950) Vintage (20) original gelatin silver 8 x 10 in. photographs of two female cast members of *Love That Brute*, each modeling wardrobe by designer Rene Hubert. Majority depict female lead Jean Peters, and include within the images a "shot-board" documentation of production, scene, and change numbers. Also included are several original wardrobe documentation pages detailing each costume. A fascinating illustration of the Golden Age of Hollywood big studio costume design process. Apart from keybook punchholes. Very good to fine condition with various verso and recto production notes. **\$200 - \$300**





141. Marlon Brando (13) photographs including early portraits. (Various, 1950-1961) Vintage (13) original gelatin silver 8 x 10 in. photographs of Marlon Brando covering his first decade on screen. Includes several male glamour shots, plus scenes from *The Men*, *A Streetcar Named Desire*, *On the Waterfront* and *One-Eyed Jacks*. (2) bear verso snipe or credit stamp. Very good to fine condition. **\$200 - \$300**



142. Rita Hayworth (10) photographs from *Affair in Trinidad* with Glenn Ford. (Columbia, 1952) Vintage (10) original gelatin silver double-weight 8 x 10 in. photographs for *Affair in Trinidad*, all depicting Rita Hayworth and Glenn Ford embracing. Each bears verso studio snipe and Robert Coburn's credit stamp. Very good to fine condition. **\$200 - \$300**



143. Rita Hayworth (21) photographs from *Salome*. (Columbia, 1953) Collection of (21) vintage original gelatin silver approx. 8 x 10 in. single- and double-weight glossy photographs by Robert Coburn. All retaining credit stamp to the verso. Including character and bathing suit publicity portraits of Hayworth, as well as a special portrait series with co-star Stewart Granger. Exhibiting some toning, edge wear, creasing, and handling. In good to very good condition. **\$200 - \$300**



144. Dr. Seuss's *The 5,000 Fingers of Dr. T* (15) photographs. (Columbia, 1953) Vintage (15) original gelatin silver 8 x 10 in. photographs for the legendary fantasy film for children of all ages, *The 5,000 Fingers of Dr. T*, from an original screenplay by Dr. Seuss, and with sets and costumes from his designs. Includes an exceptional range of fantasy-oriented scenes like the giant piano for 500 boys, Hans Conreid "Dr. Terwilliger" very LGBTQ dress-up poses, and more. Each one throughout bears either verso snipe or stamp, with credit to photographers Van Pelt and Coburn. Unhandled and unabused, in fine condition. **\$200 - \$300**



145. Brigitte Bardot (8) photographs including early candid. (Various, 1953-1970) Vintage (8) original gelatin silver 7 x 9 in. to 8 x 10 in. photographs of Brigitte Bardot, majority from her earliest years on screen. Includes the iconic early bikini shot of Bardot posing on the beach in Cannes for legions of paparazzi, launching a tradition that continues to this day of starlets scrambling for free publicity, wearing as little as possible, often even less than Brigitte here. Glamour portrait from *Mademoiselle Strip-tease* bears fairly substantial publication highlighting, but makes up for this in her feisty feral expression, and with a clipping attached of the published image. (5) bear verso snipes or date/ credit stamps. Occasional handling, light emulsion cracking, etc. Overall good to very good condition. **\$200 - \$300**



146. Bettie Page topless beach pose glamour photograph signed by Bunny Yeager. (Bunny Yeager, 1950s/printed 1980s) Vintage reprint gelatin silver 8 x 10 in. double-weight photograph of Bettie Page in topless seaside pose, shot by famed glamour photographer Bunny Yeager in the 1950s, then

printed and verso stamped and signed by Yeager in the 1980s. This is a top-quality darkroom processed archival fiber print, not a contemporary digital inkjet copy. Fine condition. **\$200 - \$300**



147. Bettie Page jungle girl glamour photograph signed by Bunny Yeager. (Bunny Yeager, 1950s/printed 1980s) Vintage reprint gelatin silver 8 x 10 in. double-weight photograph of Bettie Page in leopard-print jungle wear, shot by famed glamour photographer Bunny Yeager in the 1950s, then

printed and verso stamped and signed by Yeager in the 1980s. This is a top-quality darkroom processed archival fiber print, not a contemporary digital inkjet copy. Fine condition. **\$200 - \$300**



148. Bettie Page classic nude glamour photograph signed by Bunny Yeager. (Bunny Yeager, 1950s/printed 1980s) Vintage reprint gelatin silver 8 x 10 in. double-weight photograph of Bettie Page in classic ¾ rear angle nude studio pose, shot by famed glamour photographer Bunny Yeager

in the 1950s, then printed and verso stamped and signed by Yeager in the 1980s. This is a top-quality darkroom processed archival fiber print, not a contemporary digital inkjet copy. Fine condition. **\$200 - \$300**



149. Classic Burlesque star Patti Waggin (50+) personal career archive photographs. (Various, 1950s) Vintage (50+) original gelatin silver approx. 8 x 10 in. photographs of burlesque star/exotic dancer Patti Waggin, who billed herself as “the co-ed with the educated torso”. Unlike countless young women who make this claim, she actually stripped her way through Chico State College and on beyond, becoming one of the top 10 strip attractions of the 1950s. Patti sported the “Bettie Page” bangs and hairstyle a good 5 years before Bettie put it on the map. These are Patti’s personal career key-set portraits acquired from her estate. Several bear verso credit stamps variously of Keith Bernard, Romaine, or Darrin. Many show verso adhesive remnants from scrapbook removal and other age and handling. Overall good to very good condition. **\$300 - \$500**

150. Golden Age Santa Ana movie theater (7) documentary photographs. (Ca. 1955) Vintage (7) original gelatin silver 8 x 10 in. photographs documenting a typical 1950s old-school single-screen movie palace, with elaborate foyer filled with popcorn machine, magazine racks, and cigar and pipe kiosk. Several detail the projectors and other inner workings of this period projection booth. Majority are verso stamped “Mell’s Photos”. Very good to fine condition. **\$200 - \$300**



151. Virginia Leith (15) photographs. (TCF, 1950s) Vintage (15) original gelatin silver 8 x 10 in. portrait photographs of ingénue Virginia Leith, being a special glamour series promoting her launch at TCF. Best remembered today for guest appearances from the golden age of television such as *One Step Beyond*, Leith started her career with a film that, for decades, virtually no one was allowed to see, Stanley Kubrick’s first film *Fear and Desire*. A few bear keybook punch-holes in upper margin, otherwise fine condition throughout. **\$200 - \$300**



152. Human Desire (10) photographs of Gloria Grahame and/or Glenn Ford. (Columbia, 1954) Vintage (10) original gelatin silver 8 x 10 in. photographs from Fritz Lang’s Film Noir, *Human Desire* starring Gloria Grahame and Glenn Ford. (2) depict Grahame in appropriately pouty, seductive scenes, while remainder focus mainly on special train-themed portraits of Ford. A few bear verso credit stamps. Slight marginal handling, good to very good condition. **\$200 - \$300**



153. A Man Called Peter personal wardrobe bible of designer Renie with (70+) costume test photographs. (TCF, 1955) Vintage (70+) original gelatin silver 8 x 10 in. [plus (1) 4 x 5 in.] photographs of the female cast, each modeling wardrobe by designer Renie. Majority depict Jean Peters, and include within the images a “shot-board” documentation of production, scene, and change numbers. Also included are many dozens of original green wardrobe pages detailing each costume. Apart from keybook punchholes. Very good to fine condition throughout. **\$200 - \$300**



154. Bettie Page (4) contact sheets of early glamour poses. (Various, Ca. 1954) Vintage (4) original gelatin silver approx. 4.5 x 7 in. contact sheets from (24) 2 ¼ in. cheesecake poses of Bettie Page, which appear to be prior to her more prolific work with Irving and Paula Klaw, and later with Bunny Yeager. Majority are leopard-print bikini poses at the seaside or in studio, and a few are nudes discretely covered with balloons. Either the ex-property of, or possibly shot by actor Ted Hecht, whose name appears on verso of one. Each is trimmed slightly unevenly, presumed from original 8 x 10 in. sheets, though images are virtually unaffected, and to their credit, these appear from our experience to be generally unique, previously unpublished images of the most iconic cheesecake model of all time. Good to very good condition, due largely to the slight trimming issue. **\$200 - \$300**

155. No Lot.



156. Films of Stanley Kubrick (8) photographs. (Various, 1960-1980) Vintage (8) original gelatin silver 7.5 x 9 in. to 8 x 10 in. photographs from films of director Stanley Kubrick. Includes *Spartacus*, *Lolita*, *Dr. Strangelove*, and *The Shining*. Very good to fine condition. **\$200 - \$300**



157. Jack Palance (23) photographs. (Various, 1950s-1960s) Vintage (23) original gelatin silver approx. 8 x 10 in. photographs of menacing screen icon Jack Palance in a wide variety of roles and looks. Includes *Sudden Fear*, *Sign of the Pagan*, *Beyond All Limits*, *Kiss of Fire*, *House of Numbers* and more. With 2-bearing verso snipes. Very good to fine condition. **\$200 - \$300**

158. Classic 1950s French cinema (85+) photographs. (Various, 1950s) Vintage (85+) original gelatin silver 8 x 10 in. photographs covering the 1950s decade of classic French cinema, also including work by French directors in other countries. Directors include Jean Renoir, Jacques Becker, Jacques Tati, Max Ophuls, Christian-Jacque, Henri Verneuil, Marcel Carne, Julien Duvivier, Marcel Pagnol and many more. Titles include *Companions of the Night*, *The River*, *Under the Paris Sky*, *Therese Raquin*, *Forbidden Fruit*, *Adorable Creatures*, *Beauties of the Night*, *La Marie du Port*, *Letters From My Windmill* and more. A comprehensive cross-section of French cinema of the time. Occasional pinholes, marginal handling and chipping, overall good to very good condition. **\$200 - \$300**



159. Golden-Age television (30+) stars, scenes and series photographs. (Various, 1950s-1990s) Vintage (30+) original gelatin silver 5 x 7 in. to 8 x 10 in. photographs spanning over four decades of television performers and series. Includes several from *The Judy Garland Show*, plus Barbara Eden, Anne Francis, Annette Funicello, Carol Burnett, Edie Adams, Ernie Kovacs, John Cassavetes, Eve Arden, Ben Gazzara, Woody Harrelson, Dick Clark, Sally Field, Jackie Cooper, Lee Majors and more. A few bear verso snipes or stamps. Very good to fine condition. **\$200 - \$300**

160. Early Television productions (40+) behind the scenes photographs. (Various, 1940s-1960s) Vintage (40+) original gelatin silver 7 x 9 in. to 8 x 10 in. photographs illustrating the first three decades of broadcast television, including behind the scenes production setups, early iconic performers both during and in between scenes, and more. Highlights include William Shatner in *US Steel Hour: Walk With a Stranger*, Charlton Heston in *Danger*, Leslie Nielsen in *Suspense*, Dennis James in *On Your Account*, and much much more. Many bear verso snipes and studio or credit stamps, and several are marked "TV-Guide" for publication. An exceptional and thorough reference to the early years of television production. Very good to fine condition. **\$200 - \$300**



161. Elizabeth Taylor (2) seaside glamour photographs plus (1) color MGM roster group shot. (MGM, 1947-1955) Vintage (2) gelatin silver 7.5 x 8.5 in. to 8 x 10 in. double-weight glamour photographs of a teenage Elizabeth Taylor (one also with Roddy McDowell) by the sea in bathing suit, plus (1) color 1955 MGM cast-roster group 8 x 10 in. photograph. Publication stamps on earlier photos, and descriptive snipe on the later color shot. Good to very good condition. **\$200 - \$300**



162. Elizabeth Taylor (4) oversize portrait photographs from *A Place in the Sun*. (Paramount, 1951) Vintage (4) gelatin silver double-weight 10.5 x 13.25 in. portrait photographs of Elizabeth Taylor for *A Place in the Sun*, each verso stamped by Whitey Schafer. Very good to fine condition. **\$200 - \$300**



163. Elizabeth Taylor (13) photographs from various films including *Giant* and *Cleopatra*. (Various, 1956-1967) Vintage (13) original gelatin silver 7 x 9.25 in. to 8 x 10.25 in. photographs of Elizabeth Taylor from *Giant*, *Cleopatra*, *Suddenly*, *Last Summer*, and *Reflections in a Golden Eye*. A few trimmed for publication, others with occasional handling, good to very good condition. **\$200 - \$300**



164. James Dean (5) photographs from *Giant*. (WB, 1956) Vintage (5) original gelatin silver photographs ranging from 7.25 x 8 in. (trimmed) to 8 x 10 in., of James Dean in *Giant*. Includes the iconic laid-back pose with Reata in the background by Floyd McCarty, plus rarely seen oil discovery shots. All but (1) display studio or exchange snipes or stamps. Good to very good condition. **\$200 - \$300**



165. Bettie Page (8) pin-up photographs by Irving Klaw. (ca. 1950s) Collection of (8) vintage gelatin silver 4 x 5 in. single-weight glossy photographs by Irving Klaw. Featuring the Queen of Pin-Ups in an alluring array of risqué poses. Exhibiting some light toning and corner wear. In very good to fine condition. **\$200 - \$300**



166. Sexy and titillating (25+) photographs and contact sheets. (Various, 1950s-1970s) Vintage (25+) original and reprint photographs and contact sheets, vast majority of which are gelatin silver, of curvaceous women in various stages of (un)dress. Subjects include Miss Beverly Hills, Jayne Mansfield, Marilyn Monroe, Raquel Welch, Paula Prentiss, Ann-Margret, Kim Novak, Julie Newmar and more. Good to very good condition. **\$200 - \$300**



167. Bathing Beauties (20) glamour photographs. (Various, 1930s-1960s) Vintage (20) original gelatin silver approx. 8 x 10 in. glamour photographs of starlets and ingénues in bathing and similar casual attire. Subjects include Raquel Welch, Brigitte Bardot, Joan Collins, Shirley Eaton, Barrie Chase, Julie Newmar, Elke Sommer and more. A few bear typed tiny name snipes taped to recto, otherwise very good to fine condition. **\$200 - \$300**

168. Girls Who Gab (35+) photographs of female stars on the phone. (Various, 1930s-1960s) Vintage (35+) original gelatin silver 7 x 9 in. to 8 x 10 in. photographs of Hollywood ladies on the line, either posing with, or using within a scene old-school landline telephones. Highlights include Jayne Mansfield, Mamie Van Doren, Gloria Grahame, Barbara Stanwyck, Monica Vitti, Edy Williams, Jean Harlow, Anne Bancroft, Sandra Dee, Ann Sheridan, and many more. Occasional chipping, handling, and other minor signs of wear, generally good to very good condition. **\$200 - \$300**



169. *The King and I* production keybook of (80+) set continuity photographs. (TCE, 1956) Vintage original 20+page keybook with 4-black and white production photographs affixed to each linen and cardboard page, totaling 80+ photos. Images feature props, set pieces, soundstage sets and construction, some with visible slates. Set numbers written in the lower right corner in the negative. A few extras and crewmembers visible in photos. The screw-bradged keybook features cardboard covers and measures 11.5 x 8.5 in. Retaining the studio archive sticker typed, "The King and I, W. Lang, Decuir, Book 1". Exhibiting production handling and age. Some photos are loose at the edges, but remain attached. In vintage very good condition. **\$400 - \$600**





170. *Forever, Darling* (40) scene continuity photographs of Lucille Ball and Desi Arnaz. (MGM, 1956) Vintage (40) original gelatin silver 4 x 5 in. contact-print photographs from *Forever, Darling*, the Lucille Ball and Desi Arnaz follow-up to *The Long, Long Trailer*. Vast majority document the outdoor location scenes of their camping trip, plus some in a theater screening. Most picture either Ball or Arnaz, with only a few depicting both together. Very good to fine condition. **\$200 - \$300**

171. Alfred Hitchcock (18) photographs from his films. (Various Studios, 1934-72) Collection of (18) vintage gelatin silver British and American studio-issued photographs ranging in size from 7.5 x 9.25 in. to 8 x 10 in. Featuring scenes, portraits, and behind-the-scenes views spanning Hitch's career in the English and American film industries. Titles include *The Man Who Knew to Much*, *Sabotage*, *Young and Innocent*, *Foreign Correspondent*, *Lifeboat*, *Spellbound*, *Notorious*, *Strangers on a Train*, *North by Northwest*, *Alfred Hitchcock Presents*, *Marnie*, and *Frenzy*. A few printed later. Exhibiting some toning, handling, creasing, pinholes, and embellishment for publication. In generally good to very good condition. **\$200 - \$300**



172. Jayne Mansfield monumental color portrait photograph by Wallace Seawell. (ca. 1950s) Vintage color photograph with 29.5 x 39.5 in. visible through 33 x 43 in. gold painted wooden frame. Stamped in gold with photographer's signature at lower right, framed. Depicting an iconic bathing suit pose of the blonde bombshell par excellence. Some light, unobtrusive scratches and scuffs not detracting from the overall appearance of the piece. In very good condition. **\$200 - \$300**



173. Jayne Mansfield (10) glamour photographs. (Various, 1955-1960) Vintage (10) original gelatin silver 8 x 10 in. glamour photographs of Jayne Mansfield, majority of her alone, but also with Mariska Hargitay's father Mickey, and with a WB makeup artist. Highlights include Jayne nude in her heart-shaped bathtub, and the infamous shot of Jayne leaning way too far over seated Sophia Loren, capturing the vast majority of Jayne's décolletage, much to Sophia's (and Clifton Webb's) chagrin. A few bear verso studio or agency snipes or credit stamps. Very good to fine condition. **\$200 - \$300**



174. Jayne Mansfield (17) extremely risqué men's magazine cheesecake photographs. (Various, ca. 1960) Vintage (17) original gelatin silver 4 x 5 in. photographs of Jayne Mansfield in extremely revealing risqué cheesecake poses, of the type typically ordered through the mail in a plain brown wrapper from the back of men's magazines. Surprising series of Mariska's mother in and out of bed, the bath, and clothing. Very good to fine condition. **\$200 - \$300**



175. Diana Dors (8) photographs. (Various, 1950s) Vintage (8) original gelatin silver 7.25 x 9.25 in. to 8 x 10 in. photographs of Diana Dors, often referred to as England's glamorous 1950s version of Marilyn Monroe. Includes classic cheesecake poses as well as film scenes. Occasional slight toning or handling, overall very good to fine condition. **\$200 - \$300**



176. Sweater girls (21) photographs. (Various, 1940s-1970s) Vintage (21) original gelatin silver approx. 8 x 10 in. photographs of Hollywood glamour as evidenced by female stars and starlets in sweaters. Highlights include Sophia Loren, Gloria Grahame, Audrey Hepburn, Deborah Kerr, Jane Fonda, Audrey Totter, Corinne Calvet, Carrie Fisher, Jean Simmons, Shelley Winters and much more. Very good to fine condition. **\$200 - \$300**

177. Natalie Wood (6) photographs. (Various, 1940s-1960s) Vintage (6) original gelatin silver approx. 8 x 10 in. photographs of Natalie Wood in portraits and scenes from *Miracle on 34th Street*, *Splendor in the Grass*, *Penelope*, *Inside Daisy Clover*, and *Bob and Carol and Ted and Alice*. Very good to fine condition. **\$200 - \$300**



178. Natalie Wood (10) photographs. (Various, 1955-1970) Vintage (10) original gelatin silver 8 x 10 in. photographs of Natalie Wood in scenes and portraits. Titles include *Rebel Without a Cause*, *One Desire*, *Splendor in the Grass*, *The Girl He Left Behind*, *Penelope*, and *Bob and Carol and Ted and Alice*. (2) bear verso studio snipes or credit stamps. Very good to fine condition. **\$200 - \$300**



179. Natalie Wood (14) behind the scenes and portrait photographs. (Various Studios, 1950s-60s) Collection of (14) vintage original gelatin silver single- and double-weight glossy and matte photographs ranging in size from 5.5 x 8.25 in. to 9 x 11.5 in. by Bert Six, Enrico Liverani, Peter Klein, Don Ornitz, and others. All but 2-retaining photographer's credit or agency stamp on the verso. Depicting studio portraits of Wood, as well as candid shots out on the town with Warren Beatty and Robert Wagner, and a series at the Hollywood Wax Museum. Exhibiting some toning, creasing, and edge and corner wear. In good to very good condition. **\$200 - \$300**



180. Natalie Wood (40+) photographs. (Various, 1950s-1980s) Vintage original and commercial (40+) gelatin silver photographs ranging from 6.75 x 7.25 in. to 8 x 10 in., majority being an even mix of original press and studio publicity, plus a handful of later commercial portraits including (1) RC color print. Subjects include husbands and fiancés Richard Gregson, Robert Wagner, and Ladislao Blatnick, various children, Golden Globe and Academy Awards, film and television appearances like *Splendor in the Grass* and much more. Very good to fine condition. **\$200 - \$300**



181. Kim Novak (2) oversize portrait photographs. (Various Studios, 1950s) Collection of (2) gelatin silver double-weight photographs including (1) glossy 11 x 14 in. depicting Novak on a roulette table and (1) matte 10.5 x 13.5 in. shot of the starlet in lingerie on the beach by Van Pelt [credit stamp on verso]. Exhibiting minor silvering, surface impressions, and corner and edge creasing. In generally very good condition. **\$200 - \$300**

182. Leslie Caron (3) oversize carbon bromide color exhibition photographs by Clarence Sinclair Bull. (MGM, 1960) Vintage (3) original carbon bromide color 13.5 x 17 in. exhibition portrait photographs of Leslie Caron by Clarence Sinclair Bull, and from his personal archive. (1) is presented in mat and frame, signed by Bull and displaying blue ribbon from a 1960 exhibition, and (2) are exhibition mounted and either signed or stamped by Bull. Very good to fine condition. **\$200 - \$300**

183. Glamorous leading ladies (100+) photographs featuring Jane Fonda, Janet Leigh, Kim Novak, Judy Garland, and others. (Various, ca. 1930s-1970s) Vintage and restrike (100+) gelatin silver 7 x 9 in. to 8 x 10 in. photographs of a myriad of glamorous leading ladies of film and television. Heavily concentrated on Jane Fonda, Ann-Margret, Anne Francis, Margo, Deborah Kerr, and Grace Kelly, though also includes Janet Leigh, Judy Garland, Lana Turner, Elizabeth Scott, Ava Gardner, Sophia Loren, Ingrid Bergman and more. Collection is a fairly even mix of vintage original and quality reissue or restrike images. Many bear verso agency snipes or stamps. A few trimmed for publication, occasional handling, edge tears, etc., vast majority remain in very good to fine condition. **\$300 - \$500**





184. Exploitation-themed (75+) photographs. (Various, ca. 1950s-1970s) Vintage (75+) original gelatin silver approx. 8 x 10 in. photographs with classic exploitation themes, the vast majority of which are female subjects for a prurient male perspective gaze. Subjects include lingerie, mud-wrestling, bondage, motorcycles, hot-rods, bathing beauties, teenage gang debs, unwed mothers, etc. Titles include *Faster Pussycat Kill! Kill!*, *Dragstrip Girl*, *God's Little Acre*, *Man Crazy*, *The Slave*, *Hollywood Boulevard*, *Problem Girls*, *The Bonnie Parker Story*, *Winter A-Go-Go* and more. **\$200 - \$300**

185. LGBTQ collection (50+) photographs. (Various, 1918-1989) Vintage (50+) original gelatin silver 7 x 9 in. to 8 x 10 in. photographs illustrating seven decades of gay, lesbian, bisexual, transgender, queer, drag, and queer-iconic performers, directors, and subject matter in films. Highlights include Harry Frasier [one of the earliest important drag performers in silent film], Patsy Kelly, Agnes Moorehead, Ross Alexander [early gay Hollywood suicide], George Cukor, Cary Grant, Judith Anderson, Billy House, Rock Hudson, Cesar Romero, Geraldine Fitzgerald, Burt Lancaster, Guy Madison, John Dall, Tab Hunter, Lizabeth Scott, Robert Taylor, Phillips Holmes, William Haines, Caitlin [Bruce] Jenner, Helmut Berger, Helmut Griem, Laurence Harvey, River Phoenix and more. Several bear verso snipes and studio or photographer stamps. Very good to fine condition. **\$200 - \$300**



186. Orson Welles (11) photographs from *Touch of Evil*. (Universal, 1958) Collection of (11) vintage original gelatin silver 8 x 10 in. single-weight glossy photographs. With (4) retaining studio snipes on the verso. Depicting scenes from the film noir classic featuring Orson Welles, Marlene Dietrich, Charlton Heston, and even a gut-wrenching shot of Janet Leigh menaced by a gang of hooligans. Minor curling, toning, and handling. Generally very good to fine. **\$200 - \$300**



187. *South Pacific* set continuity photograph key-book. (TCF, 1958) Vintage original board bound and bradded 11 x 8.75 in. key-book photo album containing 12+ 8 x 10 in. pages with an average of 4-5 x 4 in. production photos tipped to each page totaling 50+ photos. Images include interior and exterior sets. Some images with slates and crew. Sets include barracks, theatrical stage, ocean and more. Keybook cover retains the studio sticker typed "E-01 'South Pacific' Logan, DeCuir" for director Joshua Logan and Art Director John DeCuir. Exhibiting age and production handling. In vintage very good condition, **\$400 - \$600**



188. Julie Newmar (4) exceptional early glamour portrait photographs. (Paramount, 1959-1961) Vintage (4) original gelatin silver 8 x 10 in. photographs of statuesque Julie Newmar, each being a glamour portrait perfectly highlighting her various assets and qualities. Very good to fine condition. **\$200 - \$300**

189. International directors at work (16) photographs. (Various, 1932-1991) Vintage (16) original gelatin silver 4.75 x 7.25 in. to 8 x 10 in. photographs of famous European directors at work on some of their most important films. Includes Robert Flaherty and F.W. Murnau on location for *Tabu*, Jean-Luc Godard filming *Breathless*, Jean Cocteau with *The Testament of Orpheus*, David Lean directing Peter O'Toole in *Lawrence of Arabia*, Luchino Visconti with Burt Lancaster and Claudia Cardinale in *The Leopard*, Roman Polanski filming Mia Farrow in *Rosemary's Baby*, Sergio Leone (3) directing Claudia Cardinale in *Once Upon a Time in the West*, Francois Truffaut (2) directing Catherine Deneuve in *Mississippi Mermaid*, Roger Vadim with Jane Fonda, Pier Paolo Pasolini for *The Decameron*, Rainer Werner Fassbinder directing Brad Davis in *Querelle*, and Akira Kurosawa at the camera for *Rhapsody in August*. A few bear verso studio snipe, or agency and credit stamps. Occasional signs of handling, though generally very good to fine condition. **\$200 - \$300**



190. Stuart Oderman personal collection of vintage Hollywood (200+) photographs and ephemera. (ca. 1900s) Vintage original eclectic collection of (200+) photos and ephemera ranging in size from 1 x 1.5 in. to 14 x 11 in. featuring stars of the Silent Era, Golden Age and miscellaneous figures of note including Jean Harlow, Cary Grant, June Allyson, Mary Pickford, Charlie Chaplin, Lillian Gish, Tallulah Bankhead during the larceny trial of her maid, Evyleen Cronin, George Gobel, Alma Alderman and scandalous Ruth Etting, Louise Brooks, and much more. Exhibiting age and various degrees of handling. Overall in vintage very good to fine condition. **\$200 - \$300**

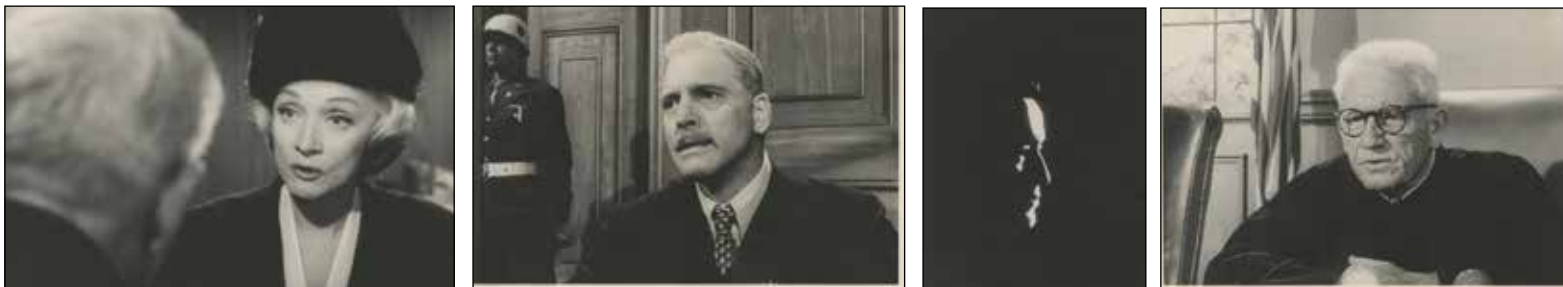
191. *Splendor in the Grass* oversize contact sheets by Sam Shaw and press kit material. (WB, 1961) Vintage original collection of production ephemera including (20+) black and white contact sheets ranging in size from 8 x 10 in. to 14 x 11 in. with images ranging from 1.5 x 2 in. to 5.5 x 3.25 in. with studio and or photographer stamps on the versos, (20+) production ephemera including cast bios, synopsis, and more, presented in an 11 x 14 in. yellow Warner Brothers studio folio. Exhibiting age and production wear, folio's spine has completely separated. In vintage very good condition. **\$300 - \$500**



192. John Wayne (70+) photographs from *The Comancheros*. (TCF, 1961) Collection of (70+) vintage original gelatin silver 8 x 10 in. single-weight glossy photographs. Featuring production stills, portraits, and behind-the-scenes candids with 15-depicting John Wayne. Exhibiting some toning, corner creasing, and handling. In generally very good condition. **\$300 - \$500**



193. *Judgement at Nuremberg* (11) oversize scene continuity photographs from Stanley Kramer's archive. (UA, 1961) Vintage (11) original gelatin silver double-weight custom 11 x 14 in. scene continuity photographs for *Judgement at Nuremberg*, originally acquired from director Stanley Kramer's personal archive. Each depicts a screen scene including Marlene Dietrich, Montgomery Clift, Spencer Tracy, Burt Lancaster, and best actor Oscar-winner Maximilian Schell. Slight marginal handling, overall very good to fine condition. **\$200 - \$300**



194. Audrey Hepburn (2) uncommon portrait photographs from *Breakfast at Tiffany's*. (Paramount, 1961) Vintage (2) original gelatin silver 8 x 10 in. photographs of Audrey Hepburn in her signature role as "Holly Golightly" in *Breakfast at Tiffany's*. Both are rarely seen character portraits, one including her beloved cat. Very good to fine condition. **\$200 - \$300**



195. Audrey Hepburn (7) German photographs from *Breakfast at Tiffany's*. (Paramount, 1961) Vintage (7) gelatin silver 7 x 9.5 in. photographs of Audrey Hepburn in her signature role as "Holly Golightly" in *Breakfast at Tiffany's*. All but one depict Hepburn to advantage. Very good to fine condition. **\$200 - \$300**



196. Doris Day (13) photographs. (Various, 1957-1964) Vintage (13) original gelatin silver 4 x 5 in. to 8 x 10 in. photographs of Doris Day in portraits, wardrobe tests, film scenes, and candids. (2) bear verso studio snipe or text. (1) exhibits verso scrapbook mounting residue, otherwise very good to fine condition. **\$200 - \$300**



198. Ann-Margret (5) oversize photographs. (Various, 1962-1964) Vintage (5) original 10.25 x 13 in. to 11 x 14 in. single and double-weight photographs of Ann-Margret at the very beginning of her career. (1) bears verso credit stamp of Globe photographer Win Muldrow. Very good to fine condition. **\$200 - \$300**



197. Jane Fonda oversize photograph from *Walk on the Wild Side*. (Columbia, 1962) Vintage original gelatin silver 11 x 14 in. double-weight matte photograph by Edward Cronenweth. Retaining credit ink stamp on the verso. Depicting the young Fonda as an underage prostitute. Light edge wear. Fine condition. **\$200 - \$300**



199. *Lolita* (3) special early Sue Lyon glamour portraits, (1) of which was shot by Stanley Kubrick. (MGM, 1962) Vintage (3) original gelatin silver 7.25 x 9.25 in. to 8 x 10 in. portrait photographs of then 15-year old Sue Lyon, freshly cast as the 14-year old title character in Stanley Kubrick's rather scandalous film of Vladimir Nabokov's somewhat more scandalous novel, *Lolita*. These are from a pre-production publicity campaign to launch Lyon as the new fresh face of the silver screen, and one of them is documented in existing campaign material as being shot by Kubrick himself. Each bears verso date or publication stamps, and one retains a later publication clipping. Occasional toning and handling, plus (1) with recto highlighting, all from publication use. Good to very good condition. **\$200 - \$300**



200. Stanely Kubrick (30+) photographs from 4-films. (Various Studios, 1956-64) Collection of (30+) vintage original gelatin silver approx. 8 x 10 in. photographs from Kubrick's films. Including scenes, production portraits, and behind-the-scenes views from *The Killing*, *Spartacus*, *Lolita*, and *Dr. Strangelove*. Exhibiting some toning, handling, and edge wear. Majority in very good condition. **\$200 - \$300**

201. *The Endless Summer* (7) surfing-themed photographs. (Bruce Brown Films, 1966) Vintage (7) original gelatin silver 8 x 10 in. photographs from the quintessential surfing film of all time, *The Endless Summer*, which follows two dedicated young surfers around the world in search of the perfect wave. Each depicts surfing in action, or exploits associated thereof. Very good to fine condition. **\$200 - \$300**



202. Elizabeth Taylor (8) photographs. (Various, 1940s-1960s) Vintage (8) original gelatin silver 7 x 9.25 in. to 8 x 10 in. photographs of Elizabeth Taylor from some of her finest roles. Includes 1940s portrait with a suggestive bite from an apple, *Butterfield 8* in form-fitting slip, *Cat on a Hot Tin Roof* in slip with Paul Newman, *Father's Little Dividend*, *Giant* with Dennis Hopper, *Cleopatra*, and *The V.I.P.s*. With 2-bearing verso snipe, text, or stamps. Very good to fine condition. **\$200 - \$300**



203. Gia Scala (8) suggestive glamour portrait photographs. (Columbia, 1960) Vintage (8) original gelatin silver 8 x 10 in. photographs of European starlet Gia Scala in a series of suggestive glamour poses for *The Guns of Navarone*, in which she plays a mute Greek resistance fighter. One of the more unfortunate young Hollywood sex-symbol casualties, Scala succumbed to an overdose at age 38 after frequent depressions and at least a few previous suicide attempts. Very good to fine condition. **\$200 - \$300**



204. Raquel Welch (6) candid photographs playing tennis. (Paramount, 1971) Vintage (6) original gelatin silver double-weight custom 6.35 x 9.5 in. photographs of Raquel Welch by Terry O'Neill, playing tennis on location for *Hannie Caulder*. O'Neill shot a variety of publicity features during this production of Welch playing sports and other off-camera activities for the press. Each bears his verso stamp and that of a Swiss agency. Fine condition throughout. **\$200 - \$300**



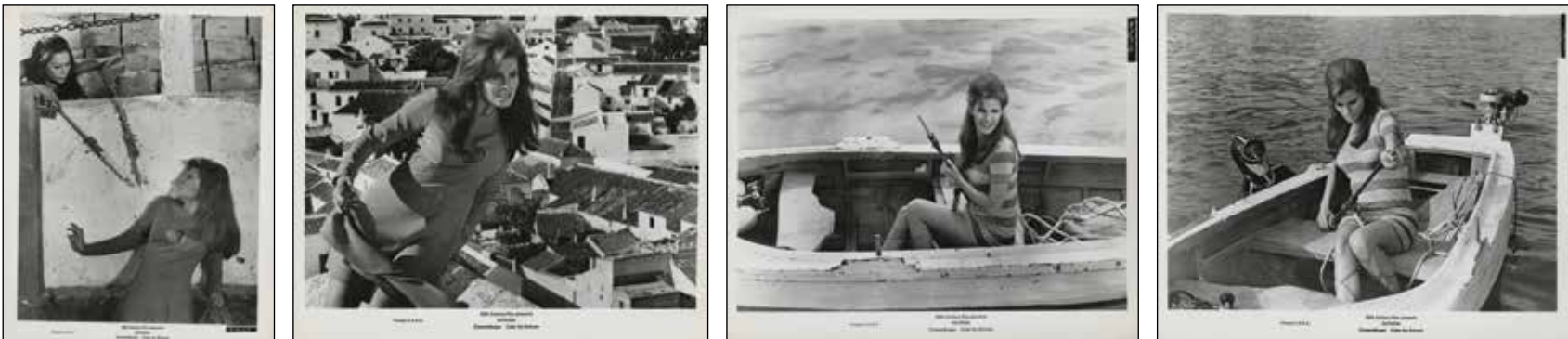
205. Carroll Baker (11) photographs from *Harlow*. (Paramount, 1965) Vintage (11) original gelatin silver 7 x 9 in. to 8 x 10 in. photographs of Carroll Baker in the biopic of Jean Harlow. Curiously, (2) are mis-titled for her previous film *Sylvia*, though are clearly glamour portraits for *Harlow*. Several depict surprisingly revealing gowns considering the Production Code was still at least marginally in effect. A few bear verso studio or press snipes or stamps. Very good to fine condition. **\$200 - \$300**

206. Sharon Tate (2) oversize portrait photographs. (Various, ca. 1967) Vintage (2) original 8 x 11.75 in. glamour portrait photographs of Sharon Tate, each with verso studio or publication credit stamp. Very good to fine condition. **\$200 - \$300**

207. Batman (7) photographs from the 1966 feature film. (TCF, 1966) Vintage (7) original gelatin silver 8 x 10 in. portrait and scene photographs from the feature film version of the TV series *Batman*. Includes portraits of Batman and Robin with their iconic car, helicopter, phone, and other apparatus, plus villains Penguin, Joker, Riddler, and Catwoman. Very good to fine condition. **\$200 - \$300**



208. Raquel Welch (4) glamour photographs. (TCF, 1960s) Vintage (4) original gelatin silver 7.5 x 9.25 in. to 8 x10 in. glamour photographs of Raquel Welch in both cheesecake portrait, and scenes from *One Million Years B.C.* and *Fathom*. With 2-bearing verso snipes, and 1-an obscured credit stamp. Very good to fine condition. **\$200 - \$300**



209. Raquel Welch (8) photographs from Fathom. (TCF, 1967) Vintage (8) original gelatin silver 8 x10 in. glamour photographs of Raquel Welch in scenes from *Fathom*. With 5-bearing studio text printed on the verso. Very good to fine condition. **\$200 - \$300**



210. Raquel Welch (4) photographs. (Various, 1966-1968) Vintage (4) original gelatin silver 8 x 10 in. photographs of Raquel Welch, (3) glamour portraits and (1) posed with *Bedazzled* costars. (1) bears verso studio snipe for *The Biggest Bundle of Them All*. Very good to fine condition. **\$200 - \$300**

211. Henry Fonda (180+) continuity production photographs from Stranger on the Run. (Universal TV, 1967) Vintage original archive of (180+) continuity and behind-the-scenes production photographs for the made for TV Western drama directed by Don Siegel and starring Henry Fonda, Anne Baxter, Sal Mineo and Michael Parks, it premiered in cinemas in some countries. Photos measure approx. 4 x 4 in. and feature handwritten IDs on the versos. All retain original tape affixed to top and or bottom edges from production use. Many feature editorial notes in grease pencil or pencil. All exhibit age, production use and handling. Overall in vintage good to fine condition. **\$200 - \$300**

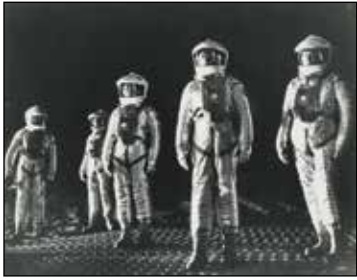


212. Marisa Mell (6) fashion and glamour photographs from Danger: Diabolik! (Paramount, 1967) Vintage (6) original gelatin silver 8 x 10 in. photographs of Marisa Mell comprising a special glamour series for *Danger: Diabolik!* Film is considered a significant cult classic highly regarded for its ultra-modern fashions and accoutrements, such as a super stylish white Jaguar XKE. A trace of handling and age, and (1) shows .25 in. margin trim, very good to fine overall. **\$200 - \$300**





213. Sharon Tate (7) portrait photographs. (Various, 1960s) Collection of (7) photographs of tragic 1960s starlet Sharon Tate, ranging in size from 7.25 x 9.5 in. to 8 x 10 in., of which (6) are vintage original gelatin-silver, and (1) is a contemporary archival digital print on fiber paper with Johnny Florea's estate stamp on verso. With 3-vintage prints bearing publication stamps or studio text. Very good to fine condition. **\$300 - \$500**



214. Stanley Kubrick (12) photographs from 2001: A Space Odyssey. (MGM, 1968) Vintage (12) original gelatin silver 8 x 10 in. photographs from Stanley Kubrick's 2001: A Space Odyssey. Majority are deliberately presented in the same widescreen format as the film is viewed in cinemas, as per Kubrick's orders. Several also bear verso studio text. Very good to fine condition. **\$200 - \$300**



215. Rosemary's Baby (16) photographs. (Paramount, 1967) Vintage (16) original gelatin silver 8 x 10 in. photographs for Roman Polanski's horror classic of the second coming of Satan, Rosemary's Baby. Images perfectly illustrate the entire storyline, including both hairstyles for Mia Farrow, and a number of great character portraits. (4) bear verso snipes. Very good to fine condition. **\$200 - \$300**



216. Farrah Fawcett (6) photographs. (Various, 1960s-1970s) Vintage (6) original gelatin silver approx. 8 x 10 in. photographs of blonde glamour icon Farrah Fawcett, including glamour portraits, and scenes from Logan's Run and Sunburn. Very good to fine condition. **\$200 - \$300**



217. Diana Rigg (3) glamour pose contact sheets from The Assassination Bureau. (Paramount, 1969) Vintage (3) original gelatin silver 8 x 10 in. contact sheets, each with (12) 2 ¼ format images of Diana Rigg, fresh out of The Avengers and On Her Majesty's Secret Service. Entire sequence is composed of special glamour portraits of Rigg in somewhat revealing contemporary clothing, bearing no reference to the period costumes of the film they publicize, The Assassination Bureau. Very good to fine condition. **\$200 - \$300**

218. Easy Rider (27) photographs. (Columbia, 1969) Vintage (27) original gelatin silver approx. 8 x 10 in. photographs for the legendary film of the American New Wave, Easy Rider. Features a comprehensive range of scenes and portraits perfectly capturing the freedom and rebellion of youth of the time. Includes director Dennis Hopper with costars Peter Fonda and Jack Nicholson hamming it up at Cannes, Fonda consulting with cinematographer Laszlo Kovacs, Phil Spector sampling the cocaine which pays for the epic cross-country odyssey, portraits and scenes across the country with Nicholson, Karen Black, Luke Askew, and much more. Very good to fine condition. **\$200 - \$300**

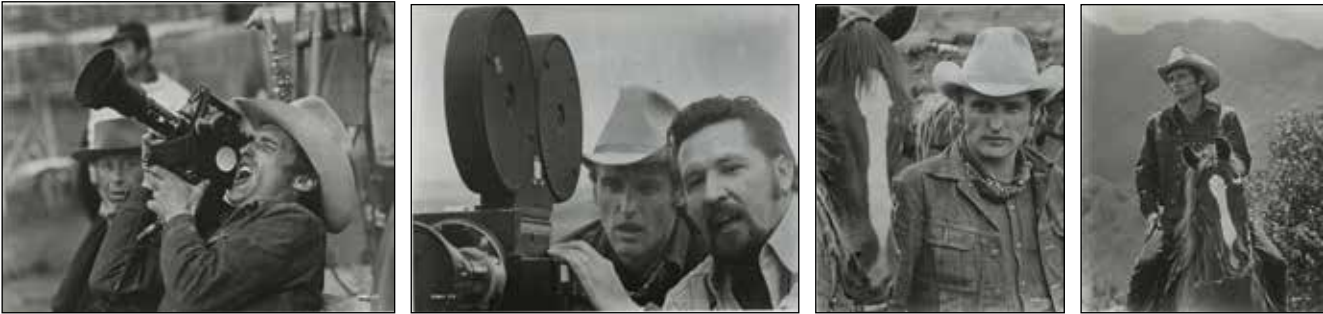


219. Tora! Tora! Tora! (85+) color behind-the-scenes wallet and album photographs. (TCF, 1970) Vintage original collection of (85+) glossy color photos ranging in size from 2.4 x 2.4 in. to 3.5 x 6 in. Many are wallet photos with untorn "bonus photo" tabs, some are whole album/wallet sheets, 6-are stand alone prints. Exhibiting some age and wear. Overall in vintage very good to fine condition. **\$200 - \$300**

220. Director, Writer and Actor John Cassavetes (21) photographs from *Husbands*. (Columbia, 1970) Vintage (21) original gelatin silver 8 x 10 in. photographs from *Husbands*, starring, and written and directed by, independent auteur John Cassavetes. One of his most self-referential films, featuring his friends and frequent costars Peter Falk and Ben Gazzara, and one which has only recently begun receiving long-overdue acclaim. Includes several portraits of the young women these mid-life crisis characters interact with throughout the film. Very good to fine condition. **\$200 - \$300**



221. Dennis Hopper (14) photographs from *The Last Movie*. (Universal, 1971) Vintage (14) original gelatin silver 7.5 x 9.5 in. photographs of Dennis Hopper and his entourage of alt-Hollywood friends and cohorts who encamped to Peru in late 1969 following the phenomenal success of *Easy Rider*, in order to film Hopper's chosen follow-up, *The Last Movie*. An extraordinary and often revelatory tale of a Hollywood film crew and its effect on a small third-world country village (based on Hopper's own observations during *The Sons of Katie Elder*), the finished film had a mere two weeks release before the studio shelved it indefinitely, and it has often been written up as among the most important "lost" films of recent history, finally corrected by its recent 4K restoration Blu-Ray reissue. Majority bear verso studio text primarily concerning Hopper's directorial effort. Fine condition throughout. **\$200 - \$300**



222. Billy Jack (35+) photographs. (WB, 1971) Collection of (35+) vintage original gelatin silver x 10 in. single-weight glossy photographs. Including scene stills and special portraits for Tom Laughlin's counterculture Western. Light handling and wear. In very good condition. **\$200 - \$300**



223. Stanley Kubrick (7) photographs from *A Clockwork Orange*. (WB, 1971) Collection of (7) vintage original gelatin silver 8 x 10 in. single- and double-weight glossy and semi-gloss photographs for the first US release of Kubrick's provocative adaptation of the Anthony Burgess novel. With 2-retaining paper studio snipes on the verso. Exhibiting some staining to blank margins, handling, edge wear, and adhesive remnants to verso. In generally very good condition. **\$200 - \$300**



224. Clint Eastwood (21) photographs. (Various Studios, 1963-92) Collection of (21) vintage gelatin silver RC and single-weight glossy fiber-based photographs ranging in size from 7 x 9 in. to 8 x 10 in. Spanning Eastwood's legendary career in TV and films, including *Rawhide*, *Dirty Harry*, *Joe Kidd*, *High Plains Drifter*, *White Hunter Black Heart*, *Unforgiven*, and a candid paparazzi shot. Exhibiting some creasing and handling. Generally in very good condition. **\$200 - \$300**



225. *Sextette* (12) oversize contact sheets of Mae West and cast. (Crown International, 1977) Vintage (12) original gelatin silver 10 x 11 in. to 11 x 14 in. contact sheets which are enlarged from 35mm negatives, depicting scene continuities for Mae West's notorious final film, *Sextette*. Majority of images depict Mae West, either solo or with costar Dom DeLuise. Lot also includes (1) sheet fragment with (9) closer shots of West, plus (2) 8 x 10 in. photographs, (1) color and (1) black and white, not included in lot count. Good to very good condition. **\$200 - \$300**



226. Victoria Principal (8) oversize special publicity portraits for her career launch by Alan Pappe. (Playboy Enterprises, ca. 1973) Vintage (8) original gelatin silver 10 x 10 in. to 11 x 14 in. double-weight custom photographs of Victoria Principal at the very inception of her career. Shot by Alan Pappe for *The Naked Ape* and for a Playboy Magazine article. Includes revealing tank-top portrait, exceptional long-legged Marina del Rey high-kick shot, and much more. Clearly these were favorites of photographer Pappe by their special inclusion in his personal career archive. Very good to fine condition. **\$200 - \$300**





227. **Alfred Hitchcock (50+) bound keybook photographs from *Family Plot*.** (Universal, 1976) Vintage original cloth and board bound studio keybook of (50+) black and white 8 x 9.5 in. production photographs tipped to 8 x 10 in. pages. Silver gilt “2079, Family Plot” on the spine of the 11 x 8.25 x 1 in. book. Images include cast portraits, set shots, behind the scenes images of Director Alfred Hitchcock and his cast including Barbara Harris, Karen Black, Bruce Dern, William Devane and others. Exhibiting minor age and only light handling. In vintage fine to very fine condition. **\$200 - \$300**



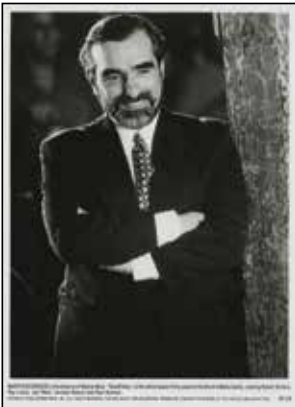
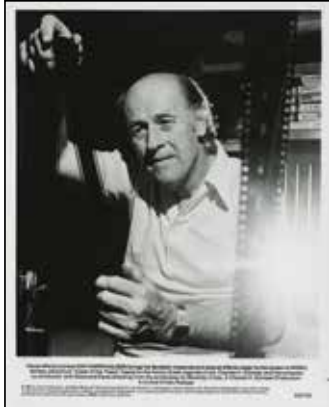
228. ***Grease* (5) oversize special publicity portraits of Olivia Newton John by Alan Pappe.** (Paramount, 1978) Vintage (5) original gelatin silver 11 x 14 in. double-weight custom photographs of Olivia Newton John in her bad-girl “Pink Ladies” character look for poster and album cover art, and other special publicity, for the iconic teen spirit musical film *Grease*. Shot and printed by Alan Pappe, and from his personal archive, these were clearly personal favorites of his as he chose to archive little else from this film. (1) bears Pappe’s verso credit and agency stamp. Very good to fine condition. **\$200 - \$300**



229. ***The Incredible Hulk* collection of (8) behind the scenes photos of Bill Bixby and Lou Ferrigno.** (CBS-TV, 1978-82) Vintage original collection of (8) color 3.5 x 4.75 in. and 5 x 7 in. on-set candid photographs of Lou Ferrigno and Bill Bixby during the filming of *The Incredible Hulk*. Photos feature action sequences and Ferrigno’s extensive “Hulk” makeup application. Includes a candid photo of Bixby and promotional photos of Bixby and Ferrigno. Also includes a vintage *The Incredible Hulk* production crew patch. From Bill Bixby’s personal collection. Exhibiting minor age and handling. In vintage very good to fine condition. **\$200 - \$300**



230. ***The Dukes of Hazzard* (17) behind the scenes photographs.** (CBS-TV, 1979-85) Vintage original collection of (17) color RC photographs measuring 3.5 x 5 in., featuring cast and crew including “Daisy Duke” (Catherine Bach) and “Bo Duke” (John Schneider). In vintage very good to fine condition. **\$200 - \$300**



231. **Contemporary directors and technicians (90+) photographs.** (Various, ca. 1960s-1990s) Vintage (90+) original gelatin silver approx. 8 x 10 in. photographs of contemporary American and international directors at work. Highlights include Ray Harryhausen, Bob Fosse, Martin Scorsese, Clint Eastwood, Federico Fellini, Sam Fuller, Ridley Scott, Barbara Streisand, John Schlesinger, John Frankenheimer, Abbas Kiarostami, Agnes Varda, Ken Russell, Arthur Penn, Mike Nichols, Oliver Stone, Richard Brooks, Blake Edwards. David Mamet, Sydney Pollack, Wes Craven, Roman Polanski, Don Siegel, Jonathan Demme, the Farrelly Brothers, Stanley Kramer, Louis Malle, Mike Leigh, Jenniphr Goodman, Katt Ruben, Paul Schrader, Robert Townsend, John Dahl, Antonia Bird, Andrei Konchalovsky, Robert Altman, Richard Lester, Vittorio de Sica, John Woo, Michael Cimino, Carl Franklin, Jerzy Skolomowski and many many more. Possibly a few replicated images scattered throughout. Very good to fine condition. **\$200 - \$300**

232-234. No Lot.

235. Julia Roberts, Cybil Shepherd, and Carrie Fisher (35+) paparazzi photographs. (ca. 1980s-90s) Collection of (35+) vintage gelatin silver approx. 7 x 9 in. RC photographs by paparazzi Janet Gough, Scott Downie, Victor Malafronte, and John Paschal. All credit stamped and retaining printed snipe on the verso. Featuring candid images of Julia Roberts, Cybill Shepherd, Carrie Fisher, Meryl Streep, Jay Leno, Bruce Willis, Kiefer Sutherland, Paul Simon, and more. Some handling and creasing. Most in very good to fine condition. **\$200 - \$300**



236. Celebrity Photo Agency collection (30+) paparazzi photographs of top 1970s-1990s newsworthy stars. (Celebrity Photo, 1979-1990s) Vintage (30+) original 7 x 9 in. RC photographs of topVIPs and celebrities including Madonna, Leonard Nimoy and William Shatner, Barbra Streisand, Jay Leno, Bubbles the chimp, David Hasselhoff, Rutger Hauer, Ronald Reagan, Dennis Hopper, David Letterman, Robert Mitchum, Hugh Hefner, Rod Stewart, Alec Baldwin, Frank Sinatra, Sammy Davis Jr., Liza Minnelli, Barbara Eden, Kim Novak, Cybil Shepherd, Elizabeth Taylor and more. Each is verso stamped by agency or photographers including Scott Downie, Victor Malafronte, John Paschal, Janet Gough, Greg De Guire and others. Very good to fine condition. **\$200 - \$300**



237. Joan Crawford (21) negatives from *They All Kissed the Bride*. (Columbia, 1942) Vintage (21) original studio 4 x 5 in. production negatives of Joan Crawford in *They All Kissed the Bride*. Each is accompanied by a corresponding contact print. Though still under contract to MGM, Crawford accepted this role to replace Carole Lombard who had just perished in a plane crash while on tour to promote war-time savings bonds. Very good to fine condition throughout. **\$200 - \$300**



238. Grace Kelly (3) studio transparencies by Virgil Apger. (MGM, 1954) Vintage (3) 4 x 5 in. to 8 x 10 in. studio Ektrachrome transparencies being portraits of Grace Kelly for general publicity. Each has color-shifted with age somewhat toward red, but can easily be digitally compensated for contemporary printing. Otherwise very good to fine condition. **\$200 - \$300**



239. Stanley Kubrick's *Spartacus* (9) camera negatives including (4) with Kubrick directing. (MGM, 1960) Vintage (9) original 2 ¼ format camera negatives shot during production of Stanley Kubrick's epic film *Spartacus*. Production scenes depict Kubrick directing plus Kirk Douglas, Jean Simmons, and behind the scenes crew. Very good to fine condition. **\$200 - \$300**

240. *The Professionals* (6) color transparencies including glamour shots of Claudia Cardinale. (Columbia, 1966) Vintage (6) original 4 x 5 in. color publicity transparencies from *The Professionals*, Richard Brooks' action western, often compared favorably to *The Wild Bunch*. (1) is a solo revealing glamour portrait of a very feisty and feral Claudia Cardinale, and another is an equally revealing medium shot of her with costars. Remainder show stars Jack Palance, Burt Lancaster, and Lee Marvin. Very good to fine condition. **\$200 - \$300**



241. *Easy Rider* (4) color transparencies. (Columbia, 1969) Vintage (4) original 4 x 5 in. color publicity transparencies from *Easy Rider*. Includes (2) of Dennis Hopper and Peter Fonda riding their chopped and stretched Harleys, plus Peter Fonda with Toni Basil, and Karen Black, the New Orleans prostitutes. Very good to fine condition. **\$200 - \$300**



242. Entertainment (200+) vintage and later photographs. (Various, 1930s-70s) Collection of (200+) vintage original and later printed gelatin silver approx. 3 x 4 in. to 8 x 10 in. photographs. Being portraits, scenes, behind the scenes candid, contact sheets from a variety of entertainment subjects. Including Marilyn Monroe, Alfred Hitchcock, *The Birds*, the Matt Helm films, Elizabeth Taylor, Marlene Dietrich, Edward G. Robinson, Betty Grable, Mr. Ed, Humphrey Bogart, *Giant*, John Wayne, Phil Silvers, bathing beauties, *Cape Fear*, and more. An interesting cross section of Hollywood icons. Some age and handling. In generally very good condition. **\$200 - \$300**



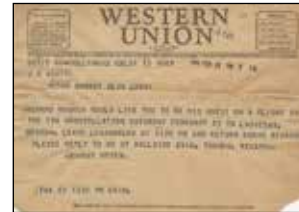
243. Pop Culture (1,000+) iconic film and television photographs. (1930s-90s/many printed later) Vintage and contemporary (1000+) gelatin silver, color, and digital prints, primarily 8 x 10 in., on fiber-based and RC paper. Being a virtually encyclopedic archive of the most iconic images, personalities, films, and television shows of the 20th Century, with special emphasis on female sex symbols, the horror and science fiction genres, and classic movies generally. The following is a small sampling of the subjects included: *Frankenstein*, *Dracula*, Universal and Hammer horror, Marilyn Monroe, Raquel Welch, Jayne Mansfield, Ava Gardner, Jean Harlow, Mae West, Rita Hayworth, Veronica Lake, Grace Kelly, Charlize Theron, Selma Hayek, the Marx Brothers, Steve McQueen, Humphrey Bogart, James Bond 007, *Aliens*, *The Terminator*, *The Matrix*, classic sitcoms, *Star Trek*, *Star Wars*, *Casablanca*, etc. These indelible images have captured the collective imagination and shaped the culture we live in today. Interested bidders are encouraged to preview the lot by appointment. **\$200 - \$300**



244. Photographer J. B. Scott archive of (1750+) photographs and (1750+) negatives from the Golden Age of Hollywood. (1910s-1960s) Massive collection of (1750+) vintage original primarily gelatin silver photographs, ranging in size from 2.25 x 2.25 in. to 8 x 10 in., together with (1750+) camera negatives and color transparencies, mainly ranging from 2.25 x 2.25 in. to 5 x 7 in. Being the personal archive of photographer J.B. "Scotty" Scott, a celebrity photographer from a kinder, gentler day before the dawn of the paparazzi. Rather than a "gotcha" journalist, Scott was friends with the Hollywood set, and as such had more genial access to his famous subjects, capturing candid moments as one of the gang. Working for various publications and periodicals such as *Modern Screen* and the *Chicago Herald Examiner*, Scott documented the most exclusive soirées and lavish galas the Dream Factory had to offer, from the nights at Ciro's to the Academy Awards. The archive on offer here is, in large part, divided into two bodies of material: Scott's own celebrity photography and Scott's collection of Hollywood glamour photography from the 1920s. The 1920s material consists principally of Paramount publicity photographs, though Mack Sennett and other studios are represented, and includes subjects like Louise Brooks, Clara Bow, Rudolph Valentino, Charlie Chaplin, Buster Keaton, Harold Lloyd, the founding of United Artists, Colleen Moore, Mary Philbin, Mary Brian, Fay Wray, Richard Arlen, and other luminaries of the day. Special subjects like starlets modeling haute fashions and cheesecake seasonal publicity are also featured. Scott's archive of his own work (of which the negatives are part) is a veritable *Who's Who*, including a wide range of icons from glamorous stars like Marilyn Monroe and Rita Hayworth and leading men such as Humphrey Bogart, Frank Sinatra, and John Wayne, to directors and big shots like Orson Welles, Frank Capra and Cecil B. DeMille. Other extraneous collections include crime and current event reportage, the Indy 500, Scott's female nude form studies, World War II as seen by Scott, and war and civilian aviation. A treasure trove of rare and desirable material, the likes of which is getting scarcer all the time, and when we speak of the quality of subjects and material on offer here, have always been few and far between. Also with this lot is Scott's career ephemera including press passes (a highlight being an Indy 500 press pin), published work, signed photographs (some oversized), celebrity Christmas cards, and event programs. Condition ranges widely, with some of the oldest material in miraculously pristine condition and other pieces showing their age. In person preview by appointment strongly recommended to truly ascertain what an incredible opportunity this lot represents. **\$4,000 - \$6,000**



245. Howard Hughes aviator chronograph personally gifted to photographer J.B. Scott. (ca. 1940s) Vintage original Lemania brand Military Pilot chronograph watch. All original vintage parts down to the leather wristband. This watch was gifted to J. B. Scott who played "Photographer" in *Wings in the Dark* and was a sometimes paparazzo photographer as well. Apparently, Scott snapped a photo of Hughes out on the town with a lady he wasn't eager to be caught with. He contacted Scott who consented to keep the photo out of the press. A grateful Hughes gave him this watch. Engraved on the back casing, "Scotty from H.H." Includes a telegram from Hughes office to Scott reading, "Howard Hughes would like you to be his guest on a flight in the TWA constellation Saturday February 23 to Las Vegas Nevada". TWA transmittal envelope included. Watch exhibits some wear and age to the face, expected light scratches to crystal and case from wear. Wrist strap remains very good. In overall vintage very good condition. **\$2,000 - \$3,000**



246. Stuart Oderman personal collection of Silent Era-stars (30+) signed portraits. (ca. 1920s-1970s) Vintage original collection of (30+) gelatin silver single- and double-weight glossy and matte signed photographs ranging in size from approx. 5 x 7 in. to 11 x 14.25 in. featuring the era's glamorous stars including Ethel Merman, Gloria Swanson, Gertrude Astor, Olive Thomas, Charlie Murray, Elliot Dexter, and many others. Also includes (1) 3-page sheet music of "Love, Your Spell is Everywhere", signed "To Stuart Oderman Greetings Gloria Swanson 1970". Exhibiting age, handling, toning, pin holes, edge and corner wear. Overall in vintage good to fine condition. **\$600 - \$800**



247. Collection of (60+) signed photographs of Golden Age stars from MGM Costume and Wardrobe matron Vicky Nichols. (ca. 1940s-50s) Collection of vintage original gelatin silver 3.5 x 5 in. to 11 x 14 in. primarily double-weight matte photographs. Including Errol Flynn, Judy Garland, Glenn Ford, Grace Kelly, Clark Gable, James Stewart, Lucille Ball, Debbie Reynolds, Deborah Kerr, Bette Davis, Heddy Lamarr, Rosalind Russel, Robert Taylor, Greer Garson, Leslie Caron, Joan Bennett, Jackie Cooper, Donna Reed, and many more. From the personal collection of Wardrobe and costume matron Vicky Nichols, with most inscribed to her. Exhibiting some toning, corner creasing, occasional tears, rippling and handling. In generally good to fine condition. **\$600 - \$800**



248. Louise Brooks signed studio fan photo. (Paramount, ca. 1926) Vintage original gelatin silver double-weight 5 x 7 in. studio-generated fan photo with both facsimile in-print signature, and later hand-signed in person by Brooks, "To Helen With Love Louise Brooks". Minor toning and handling, very good condition. **\$400 - \$600**



249. Mae West signed contract for the stage production of Diamond Lil. (1928) Vintage original 7-page 8.75 x 14.25 in. "Dramatic Contract" between Mae West and producer/manager, Jack Linder. With handwritten ink notations throughout the first few pages. Signed on the second page, "Mae West", "Jack Linder", and two witnesses [unknown]. Presented in original accordion folder with 2-punch bracket at the top. Exhibiting age, wear and handling. In vintage good to very good condition. **\$400 - \$600**



250. Jean Harlow rare signed photograph. (ca. 1930s) Vintage original gelatin silver glossy 7.5 x 9.5 in. print inscribed in full, "To Dotty With Best Wishes, Sincerely - Jean Harlow". Exhibiting age and wear with minor surface cracking. In vintage very good to fine condition. Accompanied by a LOA from PSA/DNA. **\$1,500 - \$2,500**



251. Gary Cooper signed over-size photograph inscribed to Harold Lloyd. (1937) Vintage original gelatin silver 10 x 13.5 in. double-weight photograph matte photograph. Signed in black ink at lower right, "To Harold from Gary 1937". A debonair head & shoulders portrait of the leading man signed to the king of silent comedy, Harold Lloyd. Interestingly, Lloyd enjoyed collecting autographs and as a celebrity himself, was able to amass a formidable collection of all the most famous and infamous personalities of his day. Light handling. In vintage very good condition. From the estate of Harold Lloyd. **\$400 - \$600**



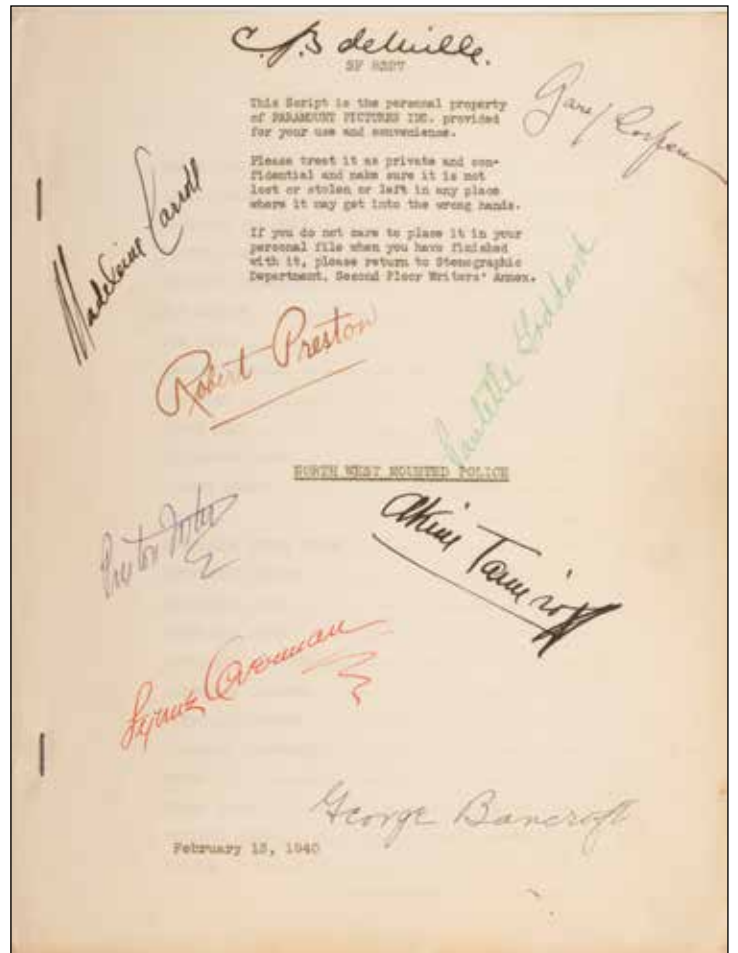
252. You Can't Take It With You cast signed photo including director Frank Capra. (Columbia, 1938) Vintage original 8 x 10 in. double weight photograph signed by the cast, including Jean Arthur, Lionel Barrymore, Jimmy Stewart, Edward Arnold, Mischa Auer, Ann Miller, Spring Byington, Sam Hinds, Donald Meek, Halliwell Hobbs, Dub Taylor, Mary Forbes, Lillian Yarbo, Eddie Anderson, Ann Doran, Frank Capra and many more. Exhibiting age, production wear and handling, with remnants of tape on the two right corners and along the top edge on the verso. In vintage very good to fine condition. **\$1,000 - \$1,500**



253. Cary Grant signed oversize portrait photograph. (ca. 1930s-40s) Vintage original gelatin silver 11 x 14 in. double-weight matte photograph. Inscribed and signed by the actor at right, "To Frances, to with you a most speedy recovery, Cordially, Cary Grant." A characteristically suave, seated portrait of the legendary leading man. With a 1.25 in. tear repaired with paper tape to verso, corner creasing, and occasional corner creasing with minor emulsion breaks in extremity of the photo. In good to very good condition. **\$400 - \$600**



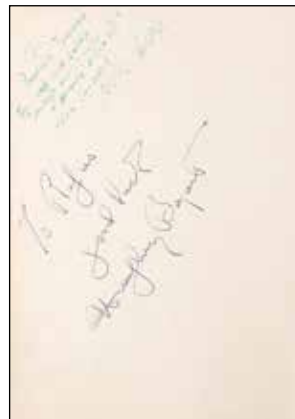
254. Cecil B. DeMille signed oversize photograph. (ca. 1930s-40s) Vintage original gelatin silver 11.2 x 13.4 in. double-weight matte photograph on textured paper. Retaining photographer's signature at bottom right [illegible] and DeMille personal stamp to verso. Signed and inscribed in blue ink at lower central right, "To Mr. Edgar A. Moss - Always Sincerely - Cecil B. DeMille." Exhibiting some silvering, creases to top corners, and blank areas. In good to very good condition. **\$400 - \$600**



255. The Northwest Mounted Police shooting script signed by Cecil B. DeMille, Gary Cooper, and more. (Paramount, 1940) Vintage original folio bound and stapled 187-page Shooting script dated February 13, 1940 and signed on the cover page by director Cecil B. DeMille and cast including Gary Cooper, Paulette Goddard, Madeleine Carroll, Robert Preston, Preston Foster, George Bancroft, Lynne Overman and Akim Tamirov in various colored inks. Exhibiting age and production wear with paper loss to folio cover and some soiling and toning to pages. In vintage very good condition. **\$1,000 - \$1,500**



256. Humphrey Bogart rare handwritten signed chess moves played on set during production of Casablanca. (1942) Vintage original handwritten personal postcard postmarked, "April 30, 1942" from Humphrey Bogart sending chess moves to Mr. Irving Kovner of Brooklyn, New York. The 3.25 x 5.5 in. card is handwritten by Bogart in brown ink and reads, in full: "Dear Irving, Here's the next move 7 B-B Q x B 8 2, Sometimes the sec. will answer but don't worry I'm playing. Sincerely Humphrey Bogart". This remote chess game would have been played during production of *Casablanca* and the game is attributed to having been played on the actual chessboard highly visible in "Rick's Café" in the classic film. The card is accompanied by a photocopy of a Bogart letter of 5 Jan., 1942 to Kovner, accepting his invitation to play long distance chess. The card exhibits heavy, even toning, age and handling. With fading and light adhesive remnants from previous display. In vintage very good condition. **\$4,000 - \$6,000**



257. "A Pictorial History of the Movies" presented to Rufus Byars and signed by Humphrey Bogart, Bette Davis, Hattie McDaniel, Robert Benchley, Edward Arnold and others. (Simon and Schuster, 1940s) Vintage original 350-page cloth and board bound book written by Deems Taylor. Presented to Rufus Byars, a pioneering African American theatre personality, inscribed several times throughout the signed free end papers by numerous actors, directors, and celebrities including: Humphrey Bogart, Barbara Stanwyck, Howard Hawks, Bob Hutton, Jack Benny, Irene Manning, Joan Leslie, and more. Exhibiting age and handling, with lightly, evenly toned pages. In vintage very good condition. **\$1,000 - \$1,500**

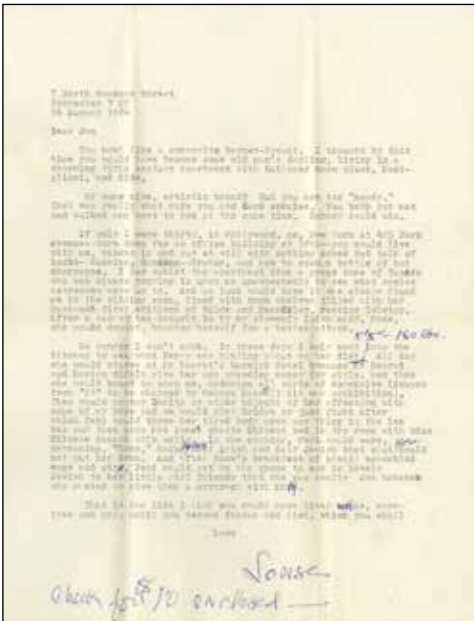


258. U.S Army photographer Sgt. Melvin Neft collection of (55+) signed celebrity photographs and ephemera. (ca. 1940s-1960s) Vintage original collection of (55+) autographed photos and ephemera ranging in size from 3 x 4.5 in. to 8 x 10 in., featuring noteworthy celebrities including Barbra Streisand, Walter Koenig, Marlon Brando, Henry Winkler, Ann-Margret, Buddy Hackett, Alice Faye, Rudy Vallee, Harry James, Clint Walker, Bob Hope, Annette Funicello, Frankie Avalon, Andy Griffith, Ken Berry, Duncan Renaldo, and many more. Exhibiting age and wear. In vintage very good to fine condition. **\$400 - \$600**

259. Hollywood Insider Stuart Oderman collection of (80+) celebrity signed photographs and ephemera. (ca. 1930s-1970s) Vintage and later (80+) gelatin silver approx. 3 x 4 in. to 8 x 10 in. photographs. All obtained by or signed to Hollywood fixture Stuart Oderman. Including Anne Francis, Blanche Sweet, Marie Windsor, Polly Bergen, Gale Storm, Aileen Pringle, Buddy Rogers, Claire Windsor, Jerry Lewis, Dean Martin, Linda Lee, Madge Bellamy, and more. In some instances, there are multiple examples of the same subject. Exhibiting some toning, creasing, tears, and general handling. **\$200 - \$300**



260. Louise Brooks typed letter regarding Marion Davies, Lili Damita, and scandalous lesbian escapades during Hollywood's Golden Age. (1964) Vintage original 1-pg typed letter on 8.5 x 11 in. typing paper, hand annotated and signed "Louise". Silent cinema icon Louise Brooks was an accomplished writer, and her stream-of-consciousness literary style sparkles in these provocative, celebrity-studded reminiscences of the "carefree and gay" life she lead in the 1920s-30s, sent to friend and film critic Jan Wahl. Brooks writes in part, "...I sublet the apartment from a grand dame of Tuxedo who was always popping in on me unexpectedly to see what orgies actresses were up to...All day she would starve at Mr. Hearst's Warwick Hotel because Mr. Heast and Marion didn't give her any spending money for girls...Then would appear Damita or other objects of her affection with some of my boys and we would play bridge or just fight..." A jaunt look back at the freewheeling, bohemian days of the Roaring 20s. Retaining original transmittal envelope and exhibiting transmittal folds. **\$600 - \$800**

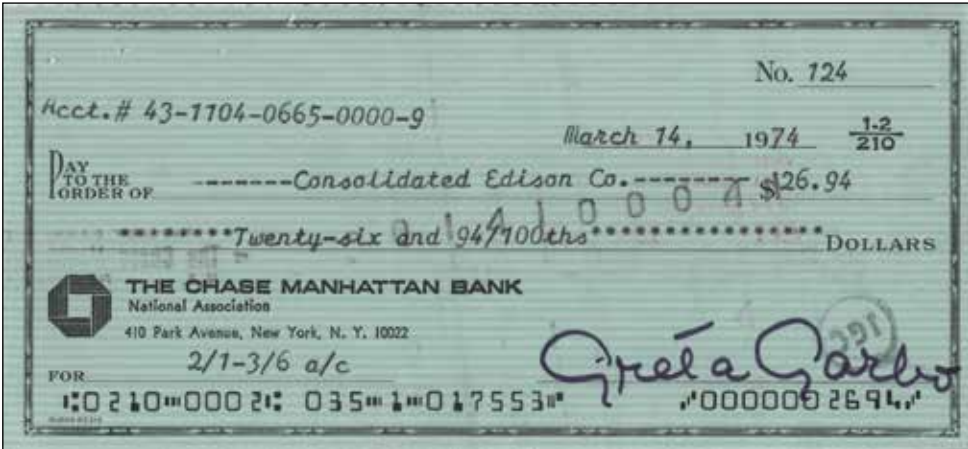


261. Alfred Hitchcock self caricature signed. (1965) Vintage original autograph notecard with self-caricature signed "Alfred Hitchcock". Hitchcock has penned his famous profile caricature seen at the beginning of every episode of *Alfred Hitchcock Presents*. The 5 x 3 in. caricature and signature index card is tipped to an unevenly trimmed backing board. Exhibiting some age and minor fading. In vintage very good condition. **\$400 - \$600**

262. Princess Grace handwritten letter to Zsa Zsa Gabor and collection of personal photographs of Gabor. (1966) Vintage original personal 1-page letter from Princess Grace de Monaco on 5.25 x 8.25 in. official stationery and dated "March 18, 1966" to Zsa Zsa Gabor. The letter reads in part; "Dear Zsa-Zsa - I want to wish you and your husband every happiness - thank you so much for the beautiful flowers - they are too lovely..." the Princess signs on the verso, "Affectionately Grace-". Also includes 15+ personal Zsa Zsa Gabor photographs ranging in size from 2.25 x 3 in. to 4.25 x 3 in., including 1-color snapshot of her wedding to her 5th of 9 husbands, Joshua S. Cosden Jr. Exhibiting minor age and handling. In vintage fine condition. **\$300 - \$500**



263. Carole Lombard "Mary Grayson" sketch by Travis Banton for It Pays to Advertise. (Paramount, 1931) Vintage original sketch accomplished in pencil and gouache on 13.85 x 21.25 in. heavy artist's leaf, unsigned, with handwritten production notes on the lower left verso. The relationship between Banton and Lombard can best be summed up Banton, remarking upon his late arrival to a dinner party being hosted in his honor: "I knew I'd be late, but I was fitting Carole and we were having such a swell time I wouldn't have left early for a hundred guests. You know sometime I think I ought to pay Paramount for the privilege of working with that girl. It has to be wrong for taking money for so much sheer pleasure!" Exhibiting age and production wear. In vintage very good to fine condition. **\$1,000 - \$1,500**



264. Greta Garbo signed personal bank check. (1974) Vintage original 6 x 2.75 in. light green paper personal check from The Chase Manhattan Bank with clean edges, torn from a perforated check-book. Typed payable to, "Consolidated Edison Co." for "\$26.94", dated "March 14, 1974", signed in blue pen, "Greta Garbo" in space for signature. With characteristic bank ink stamps on front and verso and small staple holes in upper right margin. Exhibiting minor age and handling. In vintage fine condition. **\$800 - \$1,200**



265. Plymouth Adventure (3) costume and character study sketches by Walter Plunkett. (MGM, 1952) Vintage original (3) sketches accomplished in pencil and gouache on artist's board ranging in size from 20 x 7.5 in. to 20 x 15 in., containing a total of 20-period character portraits with 10-women and 10-male sailors. Exhibiting pinholes, some staples, production wear, age and minor soiling. In vintage very good condition. **\$200 - \$300**



266. Leslie Caron “Lise Bouvier” (2) costume sketches attributed to Walter Plunkett for *An American in Paris*. (MGM, 1951) Vintage original (2) costume sketches accomplished in pencil and gouache on 15 x 22 in. artist’s board. Unsigned. Exhibiting minor edge toning and corner bumping. *An American in Paris* was nominated for 8 Academy Awards and won 6 including Best Costume Design. In vintage very good to fine condition. **\$300 - \$500**



267. Stewart Granger “Thomas Seymour” and Guy Rolfe “Ned Seymour” (2) costume sketches by Walter Plunkett for *Young Bess*. (MGM, 1953) Vintage original (2) sketches accomplished in pencil and gouache on 15 x 20 in. artist’s board, retaining small fabric swatches with pencil notations in the blank borders and on the verso. Exhibiting production wear, edge toning, staples and minor soiling. In vintage very good condition. **\$200 - \$300**



268. Maria Tallchief “Pavlova” costume sketch by Helen Rose for *Million Dollar Mermaid*. (MGM, 1952) Vintage original costume sketch accomplished in pencil and gouache on 15 x 22 in. artist’s board, featuring Pavlova student Maria Tallchief portraying her mentor in the movie, with pencil notation in the blank borders and verso. Affixed to the verso is a typed blue paper snipe with Miss Tallchief’s measurements, signed by producer Arthur Hornblow, Jr. Exhibiting production wear, minor soiling and light toning from previous matting and display. In vintage very good condition. **\$200 - \$300**

269. Moira Shearer “Paula Woodward” costume sketch by Helen Rose for *The Story of Three Loves*. (MGM, 1953) Vintage original sketch accomplished in pencil and gouache on 15 x 22 in. artist’s board with small detail sketches and retaining fabric swatches in the borders with pencil notations in the blank borders and on the verso. From “The Jealous Lover” segment of the three story anthology. Exhibiting production wear, edge toning, staples and minor soiling. In vintage very good condition. **\$200 - \$300**



270. Betta St. John “Princess Johanna” costume sketch by Helen Rose for *The Student Prince*. (MGM, 1954) Vintage original sketch accomplished in pencil, ink and gouache on 15 x 22 in. artist’s board. Initialed by Art Director Cecil Beaton, with pencil notations in the blank borders and retaining a small fabric swatch stapled in the upper right corner. Marked as altered from a design originally created for *The Merry Widow* (MGM, 1952). Exhibiting production wear, minor soiling and age. In vintage very good condition. **\$200 - \$300**



271. Stewart Granger “Thomas Seymour” (2) costume sketches by Walter Plunkett for *Young Bess*. (MGM, 1953) Vintage original (2) sketches accomplished in pencil and gouache on 15 x 20 in. artist’s board., 1-sketch retains fabric swatches stapled to the upper left corner and both feature pencil notations in the blank borders and on the verso. Exhibiting some production wear, edge toning, staples and minor soiling. In vintage very good to fine condition. **\$200 - \$300**



272. Tamara Toumanova “Gaby Deslys” (2) costume sketches by Helen Rose for *Deep in My Heart*. (MGM, 1954) Vintage original (2) sketches accomplished in pencil and gouache, with 1-embellished with glitter, on 15 x 22 in. artist’s boards, with pencil notations in borders and verso, 1-retaining a fabric swatch, 1-sketch features director Stanley Donen initials, “SD” in lower right, inscribed, “Helen – You’re the greatest – Stan”. Exhibiting production wear, minor soiling. In vintage very good to fine condition. **\$300 - \$500**



273. Edith Head sketch for Grace Kelly's ice blue Academy Awards ceremony gown and LIFE Magazine cover shoot. (1955) Vintage original sketch accomplished in pencil, pastel and gouache on 13.75 x 16.65 in. artist's leaf with torn spiral edge top, signed in lower right corner, "Edith Head" in pencil. Accompanied by 10-photographic prints showcasing the resulting dress, as well as its altered state (bodice) when Kelly donned the gown for the 27th Academy Awards where she won Best Actress for *The Country Girl*. The gown was touted as being (at that time) "the most expensive Oscars dress ever made". Exhibiting age and production wear with very mild waving and soiling. In vintage very good condition. **\$3,000 - \$5,000**



274. The Prodigal (2) costume sketches by Herschel McCoy. (MGM, 1955) Vintage original (2) costume sketches accomplished in pencil and gouache on 15 x 22 in. artist's boards. Including 1-"Nubian Woman" and 1-"Turkish Woman". With pencil notations in the borders and on the verso. Turkish Woman retains a fabric swatch stapled to the upper right corner. Exhibiting age, production wear, toning and minor soiling. In vintage good to very good condition. **\$200 - \$300**



275. Moonfleet (7) costume sketches by Walter Plunkett. (MGM, 1955) Vintage original (7) costume sketches accomplished in pencil, ink and gouache on 15 x 20 in. artist's boards. Including (2) of Alan Napier "Parson Glennie", (3) Melville Cooper "Felix Ratsy", (1) juvenile male "John Whitley" and (1) male "Gypsy". With detail sketch and pencil notations in the blank borders and verso with 2-retaining some fabric swatches stapled to borders. Exhibiting minor age, wear and production handling. In vintage good to very good condition. **\$200 - \$300**



276. Debbie Reynolds "Carol Pace" costume sketch by Helen Rose for Hit the Deck. (MGM, 1955) Vintage original costume sketch accomplished in pencil and gouache on 15 x 22 in. artist's board. With detail sketches of sailors flanking and pencil notations in the blank borders and verso with 2-retaining some fabric swatches stapled to borders. Initialed approved by Director Roy Rowland and Art Director Cedric Gibbons. Exhibiting edge toning and foxing to the upper edge, soiling production wear and age. In vintage good condition. **\$300 - \$500**



277. George Sanders "Dr. Odell" costume sketch by Walter Plunkett for The Scarlet Coat. (MGM, 1955) Vintage original sketch accomplished in pencil and gouache on 15 x 20 in. artist's board with pencil notations in borders and verso. Exhibiting production wear, edge toning and minor soiling. In vintage very good condition. **\$200 - \$300**



278. Estelle Winwood “Symphorosa” (5) costume sketches by Helen Rose for *The Swan*. (MGM, 1956) Vintage original (5) sketches accomplished in pencil and gouache on 15 x 22.5 in. artist’s boards with additional detail sketches and pencil notations in the blank borders, 4-retaining fabric swatches stapled to corners. Initialed by director Charles Vidor and Art Director Cedric Gibbons. Exhibiting production wear, age, handling, water staining to borders and soiling. In vintage good to very good condition. **\$300 - \$500**



279. Jessie Royce Landis “Princess Beatrix” (5) costume sketches by Helen Rose for *The Swan*. (MGM, 1956) Vintage original (5) sketches accomplished in pencil and gouache on 15 x 22.5 in. artist’s boards, with some additional detail sketches and pencil notations in the blank borders, 1-retaining fabric swatch stapled to corner. Initialed by director Charles Vidor. Exhibiting production wear, age, handling, water staining to borders and soiling. In vintage good to very good condition. **\$300 - \$500**



280. Yul Brynner “Dmitri Karamazov” costume sketch by Walter Plunkett for *The Brothers Karamazov*. (MGM, 1958) Vintage original costume sketch accomplished in pencil and gouache on 15 x 20 in. trimmed artists’ board. Unsigned. Studio stamp on the verso and signed “Walter Plunkett”, and sketch by “Elaine Owen”. Fabric swatch stapled to upper left corner. Exhibiting production soiling and age, even toning, with one pinhole at top center border. In vintage very good condition. **\$600 - \$800**



281. Gower Champion “Varius” costume sketch by Helen Rose for *Jupiter’s Darling*. (MGM, 1959) Vintage original costume sketch accomplished in pencil and gouache on 15 x 20 in. artist’s board with some pencil notations in the blank borders. Initialed by producer George Wells and Art Director Cedric Gibbons. Exhibiting minor edge toning, handling and age. In vintage very good condition. **\$200 - \$300**



282. John Wayne “Sheriff John T. Chance” costume sketch for *Rio Bravo*. (Warner Bros, 1959) Vintage original costume sketch accomplished in pencil oil pastel and gouache on 13.5 x 20 in. artists’ board. Unsigned. Attributed to Marjorie Best. Retaining previous auction sticker lower right. Exhibiting minor edge toning, pinholes to upper left corners, age and minor handling. In vintage very good to fine condition. **\$1,200 - \$1,500**



283. Charlton Heston "Ben Hur" costume sketch for Ben-Hur. (MGM, 1959) Vintage original costume sketch accomplished in pencil and gouache on 12 x 16 in. artists' board. Sketch attributed to Valles for costume designer Elizabeth Haffenden. Signed "Valles" bottom right. Exhibiting minor age and handling with slightly soft corners. In vintage fine condition. **\$1,000 - \$1,500**



284. Stephen Boyd "Messala" costume sketch by Valles for Ben-Hur. (MGM, 1959) Vintage original costume sketch accomplished in pencil and gouache on 15 x 20 in. artist's board with some pencil notations in the lower right corner and signed by the artist below the artwork. Exhibiting minor edge toning, handling and age. In vintage very good condition. **\$300 - \$500**



285. Hugh Griffith "Sheik Ildirim" costume sketch for Ben-Hur. (MGM, 1959) Vintage original costume sketch accomplished in pencil and gouache on 12.5 x 17 in. artists vellum leaf tipped to backing board. Signed "Elizabeth Haffenden 1957" bottom right. With pencil notations right border and (9) fabric swatches. Retaining foam core backing board affixed for previous display. Exhibiting wrinkling, soft corners, age and minor soiling. In vintage very good condition. **\$400 - \$600**



286. Antiquity (3) costume sketches including Cleopatra and (2) Roman toga study sketches. (ca. 1950s-1960s) Vintage (3) original sketches accomplished in pencil and gouache including (1) Cleopatra paint on 15 x 22 in. artist's board, unsigned, unattributed and (2) toga sketches on 12 x 8 in. artist's leafs tipped to 17 x 22.5 in. backing board. Both exhibiting minor production wear, age and even edge toning. In vintage very good to fine condition. **\$200 - \$300**

287. Striking designs (11) costume sketches by Yvonne Wood and others. (ca. 1940s-70s) Vintage original (11) sketches accomplished in pencil and gouache or pastel on art board or artist's leaf ranging in size from 11.5 x 18 in. to 15 x 22 in. With 1-signed by Yvonne Wood. Some retaining fabric swatches affixed to board and/or production notation in the borders. Exhibiting production wear and age, with some toning, soiling and light handling. In generally vintage very good to fine condition. **\$200 - \$300**



288. Green Mansions collection of (11) Amazonian native costume sketches by Dorothy Jeakins. (MGM, 1959) Vintage original (11) costume character sketches accomplished in pencil and gouache on artist's board with 9-measuring 15 x 20.25 in., and 2-measuring 15 x 22 in., with pencil notations and a few additional sketches in borders and on verso. Featuring natives in tribal and ritual costume. Exhibiting production wear, minor staining and soiling and corner wear. In vintage good to very good condition. **\$300 - \$500**





289. Nancy Kwan “Linda Low” costume sketch by Irene Sharaff for *Flower Drum Song*. (Universal, 1961) Vintage original sketch accomplished in pencil, ink and gouache on 15 x 22 in. artist’s leaf. Unsigned. With an additional pencil sketch of a dressmaker’s mannequin on the verso. Exhibiting pinholes in corners, age, toning, production handling and unevenly trimmed edges. A 2 in. tear in the lower left edge. A remarkably elaborate sketch with as much detail to the background objects as the subject. In vintage very good condition. **\$400 - \$600**



290. Gina Lollobrigida “Giulietta Cameron” costume sketch by Helen Rose for *Go Naked in the World*. (MGM, 1961) Vintage original sketch accomplished in pencil and gouache on 15 x 20 in. artist’s board. Retaining small fabric swatches in the borders and pencil notations in the blank borders and on the verso. Exhibiting production wear, edge toning, staples and minor soiling. In vintage very good condition. **\$300 - \$500**



291. Yvette Mimieux “Annie Brown née McGairy” by Donfeld for *Joy in the Morning*. (MGM, 1962) Vintage original sketch accomplished in pencil, ink and artist’s marker on 15 x 20 in. artist’s board, signed by the artist in the lower right beneath art. Exhibiting very light handling and age. In vintage very good to fine condition. **\$200 - \$300**

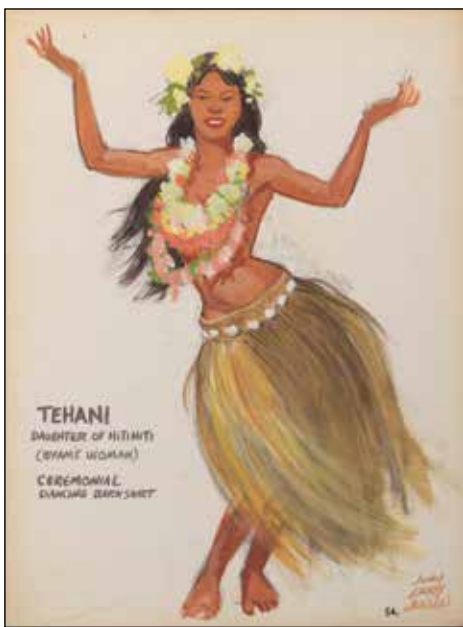
292. *The Wonderful World of the Brothers Grimm* collection of (12) costume sketches by Mary Wills. (MGM, 1962) Vintage original (12) sketches accomplished in pencil, ink and gouache on 9.5 x 12.75 in. to 11 x 20 in. gray artist’s leaf, 7-stapled into paper mats. Including 1-“Little Blonde Boy”, 1-“Little Japanese Girl”, 1-“Little Red Haired Girl”, 1-“Little Colored Boy”, 2-Claire Bloom “Dorothea Grimm”, 2-Juvenile “Jacob Grimm”, 3-Karl Bohm “Jacob Grimm”, and 1-brown pencil sketch of a little girl. Retaining some fabric swatches. All signed or initialed by the artist. Exhibiting production handling, age and wear. In vintage very good to fine condition. **\$200 - \$300**



293. *The Wonderful World of the Brothers Grimm* collection of (5) costume sketches by Mary Wills. (MGM, 1962) Vintage original (5) sketches accomplished in pencil, ink and gouache on 2-artist’s leaf, 2-gray boards and 1-vellum, ranging in size from approx. 14 x 17 in. to 15 x 20 in. Including 3-Dancing girls, 1-Prime Minister and 1-untitled, with text in the blank borders, 3-signed, 1-initialed by artist. Exhibiting production handling, age and wear. In vintage very good to fine condition. **\$200 - \$300**



294. *The Wonderful World of the Brothers Grimm* collection of (3) costume sketches including “The Seven Dwarfs” by Mary Wills. (MGM, 1962) Vintage original (3) sketches accomplished in pencil, ink and gouache on 23 x 15 in. artist’s leaf, including 2-“Seven Dwarfs” and 1-“Hans”, with text in blank borders. Dwarfs signed by the artist, Hans initialed. Exhibiting production handling, age and wear. In vintage very good to fine condition. **\$200 - \$300**



295. *Mutiny on the Bounty* (2) costume sketches by John Lauris Jensen for Moss Mabry.(MGM, 1962) Vintage original (2) costume and character sketches accomplished in pencil, artist's pastels and gouache on 15 x 20 in. artist's board, including 1-Tarita "Maimiti" and 1-"Tehani", with text in the blank borders. Exhibiting minor edge toning, production wear, light soiling and corner bumping. In vintage very good to fine condition. **\$300 - \$500**



296. *The Wonderful World of the Brothers Grimm* collection of (4) costume sketches including "The Brothers Grimm" by Mary Wills.(MGM, 1962) Vintage original (4) sketches accomplished in pencil, ink and gouache 3-on 15 x 20 in. artist's board and 1-on 12 x 17 in. artist's leaf stapled in paper mat. Including 2-"Jesters", 1-"Prime Minister" and 1-character study featuring Laurence Harvey and Karl Boehm, "The Grimm Brothers", Walter Slezak "Stossel" and Barbara Eden "Greta". With text in the blank borders. All signed or initialed by the artist. Exhibiting production handling, age and wear. In vintage very good to fine condition. **\$200 - \$300**



297. Martha Raye "Lulu" and "Clown" (3) costume sketches by Morton Haack for Billy Rose's *Jumbo*.(MGM, 1962) Vintage original (3) sketches accomplished in pencil, ink and gouache on 15 x 20 in. artist's board. Including 2-Martha Raye as "Lulu" and 1-Clown, with pencil notations and with a few additional sketches in borders and on verso, 1-sketch retains fabric swatch stapled to upper left corner, with 2-Martha Raye sketches initialed approved by Director Charles Walters and the art department. Exhibiting minor age, wear and production handling. In vintage very good to fine condition. In vintage very good to fine condition. **\$200 - \$300**



298. Esther Williams (3) swim-suit and mermaid sketches with 1-attributed to designers Kay Dean and Irene for *The Thrill of a Romance*.(MGM, 1962) Vintage original (3) sketches accomplished in pencil, ink and artist's board ranging in size from 15 x 20 in. to 15 x 22 in. Including 1-Esther Williams "Cynthia Glen", 1-Esther Williams red polka dot swimsuit and 1-possible Esther Williams as "Mermaid". Unsigned. Exhibiting production handling, age and wear, with 1-inch tear to the top of the mermaid sketch, not affecting art. In vintage very good to fine condition. **\$600 - \$800**



299. Doris Day “Kitty Wonder” (3) costume sketches by Morton Haack for *Billy Rose’s Jumbo*. (MGM, 1962) Vintage original (3) sketches accomplished in pencil, ink and gouache on 15 x 20 in. artist’s board, with pencil notations and with a few additional sketches in borders and on verso, 2-sketches initialed approved by Director Charles Walters and the art department. Exhibiting minor age, wear and production handling. In vintage very good to fine condition. In vintage very good to fine condition. **\$400 - \$600**



301. Cecil Beaton “Royal Ascot” style dress costume sketch from *My Fair Lady*. (WB, 1964) Vintage original sketch accomplished in pencil and gouache on approx. 12.75 x 19.25 in. textured artist’s leaf floated in a 24.5 x 31.5 in. gold painted molded wood frame. Depicting a magnificent Royal Ascot scene style dress. Signed “Beaton” lower right and with hand notation in the lower corners. Retaining a fabric swatch at bottom left. Some corner loss, damp staining and toning in no way detracting from the overall appearance of the piece. In vintage very good condition. **\$2,000 - \$3,000**



300. Ann-Margret “Rusty” costume sketch by Donfeld for *Viva Las Vegas*. (MGM, 1964) Vintage original sketch accomplished in pencil and gouache on 13 x 15 in. artist’s board. With pencil notation s in the upper left corner including, “Ann-Margret “Viva Las Vegas, MGM, 1964”. Signed by the artist in the lower left beneath a typed, Donfeld signed display card tipped to the verso. Also retains fabric swatches. Exhibiting minor age and handling. In vintage fine condition. **\$400 - \$600**



302. “Saloon girl” costume sketch by Donfeld for *The Great Race* inscribed to Mina Mittelman by Donfeld. (Warner Bros., 1965) Vintage original sketch accomplished in pencil and gouache on 14 x 18 in. artist’s board. Signed by the artist to the lower right of artwork and inscribed on the left, “M - The crime of the century - xxx Me”. Retaining fabric swatches stapled to the upper left. Exhibiting pin and staple holes to the upper edge, some age, handling and minor soiling. In vintage very good condition. **\$400 - \$600**



303. Ann-Margret “Rusty” costume sketch by Donfeld for *Viva Las Vegas*. (MGM, 1964) Vintage original sketch accomplished in pencil and gouache on 13 x 15 in. artist’s board. Signed by the artist at lower left of figure, and with hand notation at upper right, “Ann-Margret as ‘Rusty’ Production Number: Finale ‘Appreciation’ Viva Las Vegas! MGM 1964”. Light handling. In vintage fine condition. **\$400 - \$600**



304. Geraldine Chaplin “Tonya” (2) costume sketches by Phyllis Dalton for *Doctor Zhivago*. (MGM, 1965) Vintage original (2) sketches accomplished in pencil and ink on 11 x 17 in. artist’s leaf in construction paper mats with detail sketch and pencil notations in the blank borders and retaining some fabric swatches taped to borders. Signed by the artist in the lower right corners. Exhibiting production wear, age, handling and minor soiling. In vintage very good condition. **\$300 - \$500**



305. Midge Ware “Mrs. Slade” and dancer in newspaper dress (4) costume sketches by Donfeld for *The Cincinnati Kid*. (MGM, 1965) Vintage original (4) costume sketches accomplished in pencil ink and gouache on 15 x 20.25 in. gray artist’s board. Includes 2-sketches of Midge Ware as “Mr. Slade” and 2-sketches of a dancer in newspaper-themed costume, with pencil notations and additional sketches in borders and on verso, 1-sketch of Midge Ware retains a fabric swatch and 2-sketches are signed by the artist. Exhibiting minor age, wear and production handling. In vintage very good to fine condition. **\$300 - \$500**



306. Siobhan McKenna “Anna Gromeko” (5) costume sketches by Phyllis Dalton for *Doctor Zhivago*. (MGM, 1965) Vintage original (5) sketches accomplished in pencil and ink on 11 x 17 in. artist’s leaf in construction paper mats with some additional detail sketches and pencil notations in the blank borders and retaining some adhesive tape residue where fabric swatches were once attached. Signed by the artist in the lower right corner of each. Exhibiting production wear, age, handling and minor soiling. In vintage very good condition. **\$300 - \$500**

307. Tarek Sharif “8-year old Yuri” and Mercedes Ruiz “7-year old Tonya” (2) costume sketches by Phyllis Dalton for *Doctor Zhivago*. (MGM, 1965) Vintage original (2) sketches accomplished in pencil and ink on 11 x 17 in. artist’s leaf in construction paper mats with detail sketch and pencil notations in the blank borders and retaining some fabric swatches taped to borders. Each features 2-sketches, signed by the artist in the lower right corners. Exhibiting production wear, age, handling and minor soiling. “Yuri” sketch exhibits tape repair that travels 3.5 in. into the right side sketch. In vintage very good condition. **\$200 - \$300**



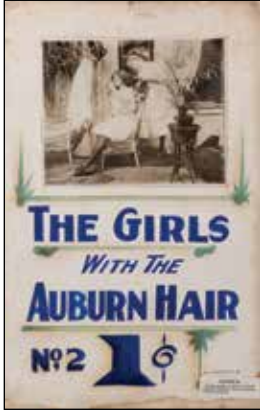
308. Julie Andrews “Jerusha Bromley” costume sketch by Dorothy Jeakins for *Hawaii*. (United Artists, 1966) Vintage original sketch accomplished in pencil and gouache on 15 x 19.5 in., artist’s board. With additional detail sketch and annotation in the blank borders. Initialed “DJ” (Dorothy Jeakins) to the left of artwork. Exhibiting age, production wear, toning even toning, minor soiling and edge toning from previous display. In vintage very good condition. **\$600 - \$800**



309. Julie Christie “Lara” costume sketch by Phyllis Dalton for *Doctor Zhivago*. (MGM, 1965) Vintage original sketch accomplished in pencil and ink on 11 x 17 in. artist’s leaf in construction paper mat with detail sketch and pencil notations in the blank borders and retaining fabric swatch taped to upper right corner. Signed by the artist in the lower right corner. Exhibiting production wear, age, handling and minor soiling. In vintage very good condition. **\$400 - \$600**

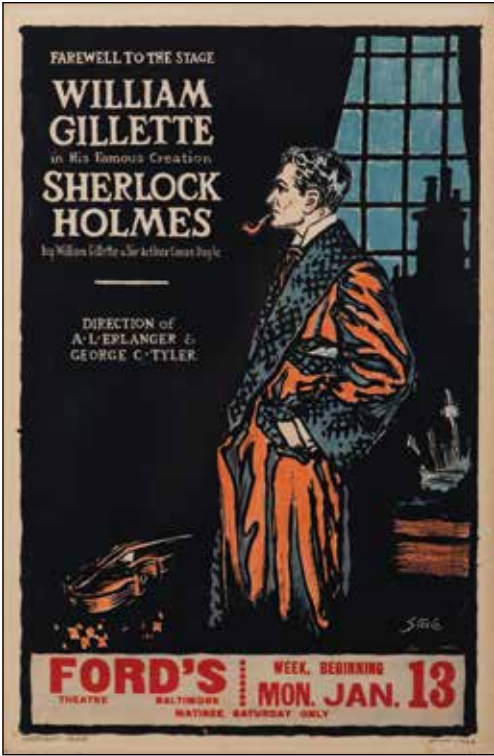


The following (112) lots are from the estate of Dwight Richard Odle (1941–2018). A graduate of the Yale School of Drama, Odle was an accomplished art director and costume designer, having worked on over 250 professional stage productions and numerous special events including the Rose Parade and the Super Bowl XXVII halftime show. He was also a theatre professor of regard, teaching at institutions such as Stanford, UCI, and CSUF. For his significant contributions to the theatrical arts, both as practitioner and teacher, Odle was honored with a Lifetime Achievement Award by the Los Angeles Drama Critics Circle. Sadly, Odle passed away in 2018 after a battle with heart disease. He donated his estate to the St. Jude Memorial Foundation of St. Jude's Medical Center, including a wonderful collection of original costume designs, which are offered here. Proceeds from lots 312–423 will go to the St. Jude Memorial Foundation.



311. Douglas Fairbanks “Don Juan” costume sketch by Oliver Messel for *The Private Life of Don Juan*. (United Artists, 1934) Vintage original sketch accomplished in pencil and gouache on 13.5 x 20 in. artist's leaf with pencil notation at the top right and signed by the artist in the lower left of artwork. Exhibiting age and handling. The paper retains a horizontal fold across the center that does not affect the artwork. In vintage very good condition. **\$200 - \$300**

310. Collection of (3) vintage entertainment ephemera including 1-signed Sarah Bernhardt photograph. (ca. 1900–1920s) Vintage original (3) entertainment photos including (1) Mutoscope arcade viewer window card with 10 x 8 in. photograph tipped to hand painted 14 x 22 in. card, (1) 9 x 7 in. vintage cast photo for a period stage show tipped to 14 x 11 in. backing board, and (1) Sarah Bernhardt cabinet card signed by the actress in the border of the photo. All exhibit minor age and handling with the Mutoscope card exhibiting wear, toning, foxing and a loose corner repaired with archival tape on the verso. In generally good to fine condition. **\$200 - \$300**



312. William Gillette “Sherlock Holmes” window card for his “Farewell to the Stage” performance of *Sherlock Holmes*. (1929–1932) Vintage original 14 x 21 in. printed window card. Exhibiting minor age and wear with mildly bumped corners and light, even toning. In vintage very good to fine condition. **\$300 - \$500**



313. Bebe Daniels “Rita Ferguson” costume sketch recreation by Walter Plunkett for *Rio Rita*. (RKO, 1929/1970s) Vintage recreation sketch accomplished in pencil and gouache on 15 x 20 in. artist's board, signed in the right corner beneath the artwork. Exhibiting only minor handling. In vintage very fine condition. **\$200 - \$300**



314. Paul Robeson “Joe” costume sketch by Doris Zinkeisen for *Show Boat*. (Universal, 1936) Vintage original costume sketch accomplished in pencil and gouache on 15.5 x 22.5 in. artist's leaf with pencil annotation in upper border. Exhibiting production handling, wrinkling and age. In vintage very good to fine condition. **\$600 - \$800**



315. Helen Rose (5) costume sketches for Fanchon and Marco's legendary live stage productions. (ca. 1920s) Vintage original (5) sketches accomplished in pencil and gouache on 14.5 x 21.5 in. heavy artist's leaf with some additional detail sketches and pencil annotation in the borders. Exhibiting age and minor soiling. In vintage very good to fine condition. **\$200 - \$300**



316. Collection of (3) signed photographs including Lillian Gish, Douglas Fairbanks and Ruby Keeler. (1934–1981) Collection of (3) vintage original photographs including (1) Ruby Keeler 10.25 x 13.25 in. photo tipped to 14 x 22 in. backing board inscribed and signed on the bottom of the backing board, (1) Lillian Gish 16 x 20 in. reproduction photo card inscribed and signed in the lower right and (1) Douglas Fairbanks “Don Juan” 9 x 12 in. photograph signed in the lower right corner. All exhibit age, wear and handling. Keeler photo backing board has loose corner repaired with archival tape on the verso. In good to very good condition. **\$200 - \$300**



317. Hattie McDaniel “Queenie” costume sketch by Doris Zinkeisen for *Show Boat*.(Universal, 1936) Vintage original costume sketch accomplished in pencil and gouache on 15.5 x 22.5 in. artist’s leaf with pencil annotation in upper border, signed by artist in the left below artwork. Exhibiting production handling, wrinkling and age. In vintage very good to fine condition. **\$600 - \$800**



318. Josephine Baker stage costume sketch by José de Zamora for the *Folies Bergère*. (1937) Vintage original sketch accomplished in pencil and gouache on 8.5 x 12.25 in. brown artist’s leaf visible through 16 x 20 in. double mat. Signed by the artist and dated to the left of art. Exhibiting only minor age. In vintage fine to very fine condition. **\$400 - \$600**



319. Peggy Ann Garner “Francie” costume sketch by Bonnie Cashin for *A Tree Grows in Brooklyn*.(TCF, 1945) Vintage original sketch accomplished in pencil, and gouache on 11.5 x 13.5 in. artist’s leaf with pencil notations in borders and verso, retaining fabric sample swatches stapled to the left side border. Exhibiting production handling, light soiling, edge toning and general wear. In vintage very good condition. **\$200 - \$300**



320. Rene Hubert (2) costume sketches including 1-Linda Darnell “Amber” for *Forever Amber* and 1-Theresa Harris “Clementine” for *The Flame of New Orleans*. (Universal, 1941/TCF, 1947) Vintage original (2) sketches accomplished in gouache on artist’s vellum. Including 1-*Forever Amber* measuring 7.5 x 11 in. visible through paper mat and 1-*The Flame of New Orleans* measuring 8 x 11 in. visible through paper mat. Clementine initialed by the artist on the mat and “Amber” signed by the artist on the mat. Both with pencil notation on the mats. Exhibiting production handling, age and some wrinkling from medium. In overall vintage very good condition. **\$200 - \$300**



321. Walter Brennan “Captain Throne” costume sketch by Santiago for Vera West for *This Woman is Mine*. (Universal, 1941) Vintage original sketch accomplished in pencil and gouache on 13 x 20 in. artist’s board, with notations in the borders. Exhibiting even toning, soiling bumping to corners and light edge chipping. In vintage good to very good condition. **\$200 - \$300**



322. “Showgirl” costume sketch by Sascha Branstoff for Billy Rose’s *Diamond Horseshoe*. (TCF, 1945) Vintage original sketch accomplished in pencil and gouache on 11.75 x 16 in. artist’s vellum leaf visible through paper mat. Signed by the artist below the artwork. Exhibiting some paper wrinkling from medium, age, and minor even toning. In vintage very good condition. **\$200 - \$300**

323. *The Adventures of Robin Hood* (5) costume sketches by Lon Anthony. (Warner Bros., 1938) Vintage original (5) sketches accomplished in pencil, ink and gouache on 15 x 20 in. artist’s boards. Including 1-Eugene Paulette “Friar Tuck”, 1-Montague Love “Bishop of the Black Canyons”, 1-“Nobel #4”, 1-“Nobel #10” and 1-“Moorish Dancer”. Sketches by Lon Anthony, the uncredited designer of male costumes while Milo Anderson is credited for the female costume designs. All with pencil notations in the borders. Moorish Dancer retains fabric swatches. All signed by the artist in the lower right borders. Exhibiting age, production wear, soiling and minor staining. In vintage very good condition. **\$200 - \$300**





324. Lilli Palmer “Baroness Edith de Kekesfalva” costume sketch by Cecil Beaton for *Beware of Pity*. (Two Cities Films, 1946) Vintage original sketch accomplished in pencil and gouache on 13.25 x 20 in. heavy artist’s leaf, signed by the artist at right beneath artwork, retaining “Cecil Beaton Studio” ink stamp in lower right corner. Exhibiting production wear, edge wrinkling, soiling and even toning. In vintage very good condition. *Provenance:* Sotheby’s Arcade Auction, Lot 134. 1999. **\$200 - \$300**



325. Richard Haydn “Earl of Radcliffe” costume sketch by Rene Hubert for *Forever Amber*. (TCF, 1947) Vintage original sketch accomplished in pencil, ink and gouache on 15.5 x 11.25 in. Exhibiting age, production wear, soiling and with black tape around the border. In vintage good condition. **\$200 - \$300**



326. Rex Harrison “King Mongkut” costume sketch by Bonnie Cashin for *Anna and the King of Siam*. (TCF, 1946) Vintage original sketch accomplished in pencil and gouache on 15 x 20.5 in. artist’s board with studio stamp and notation in the lower right corner. Exhibiting production handling, wear, age, some minor surface loss and minor soiling, with black tape applied to the edges. In vintage good to very good condition. **\$300 - \$500**



327. Jon Hall “Robin Hood” costume sketch by Valles for *The Prince of Thieves*. (Columbia, 1948) Vintage original sketch accomplished in pencil and gouache on 13 x 20 in. artist’s board with pencil and ink notations in the borders, signed by the artist in the lower right of the artwork. Retaining the Western Costume ink stamp in the lower left. Exhibiting age, even toning and bumped corners. In vintage very good condition. **\$200 - \$300**



328. Charles Chaplin “Henri Verdoux” costume sketch by Drew Tetrick for *Monsieur Verdoux*. (United Artists, 1947) Vintage original sketch accomplished in pencil and gouache on 13 x 19.5 in. artist’s leaf visible through 18.5 x 26 in. mat. With pencil notation in the upper border. Exhibiting water staining to the upper border and the lower left corner not affecting the images. In vintage good condition. **\$600 - \$800**



329. Dan Dailey “Timothy O’Connor” (2) costume sketches by Bonnie Cashin for *You’re My Everything*. (TCF, 1949) Vintage original (2) sketches accomplished in pencil and gouache on 11 x 14.5 in. artist leaf with pencil notation in the borders. Exhibiting age, minor soiling and production wear. In vintage very good to fine condition. **\$200 - \$300**



330. Jennifer Jones “Emma Bovary” costume sketch by Walter Plunkett for *Madame Bovary*. (MGM, 1949) Vintage original sketch accomplished in pencil and gouache on 15 x 20 in. artist's board. With pencil notations in the borders and verso. Signed by the artist beneath the artwork. Exhibiting production wear, bumped corners, toning, pinholes to corners, edge wear and light soiling. In vintage very good condition. **\$300 - \$500**



333. Richard Burton “Marcellus Gallio” costume sketch by Santiago for *The Robe*. (TCF, 1953) Vintage original sketch accomplished in pencil and gouache on 15 x 20 in. artist's board. With pencil notation in the upper left corner and signed by the artist in lower right beneath art. Exhibiting production wear, age, minor toning and soft corners. In vintage very good to fine condition. **\$300 - \$500**



331. Rene Conley (2) costume sketches for Anne Baxter and Jean Peters. (ca. 1950s) Vintage original sketches accomplished in pencil and gouache on artist leafs measuring approx. 12 x 18 in. tipped to backing boards. 1-Anne Baxter possibly attributed to *Follow the Sun* (1951) and 1-Jean Peters possibly attributed to *As Young As You Feel* (1951). Both signed by the artist in the lower right of artwork. With notation in the borders. Exhibiting production handling, edge wear and age. In vintage very good condition. **\$200 - \$300**



334. Alan Ladd “Shane” costume sketch attributed to Edith Head for *Shane*. (Paramount, 1953) Vintage original sketch accomplished in pencil and gouache on 14.5 x 20 in. artist's leaf. With pencil notations in the lower right corner and on the verso. Exhibiting production wear, age and minor soiling. In vintage very good to fine condition. **\$400 - \$600**



332. Jean Simmons “Bess/Queen Elizabeth I” costume sketch by Walter Plunkett for *Young Bess*. (MGM, 1953) Vintage original sketch accomplished in pencil and gouache on 15 x 20 in. artist's board. With pencil notations in the borders and on the verso. Exhibiting production wear, age, minor soiling to edges, pinholes and soft corners. In vintage very good condition. **\$200 - \$300**



335. Audrey Hepburn “Princess Ann” costume sketch by Edith Head for *Roman Holiday*. (Paramount, 1953) Vintage original sketch accomplished in pencil, ink and gouache on 14 x 17 in. leaf torn from an artist's ring-bound sketchpad. Edith Head received her 5th of 8 total Academy Awards for “Best Costume Design, Black-and-White”, for her work on this film. Exhibiting minor production handling and retaining paper flashing at the upper edge. Some edge wrinkling to lower right corner. In overall vintage fine condition. **\$800 - \$1,200**



336. *Prince Valiant* (2) sketches 1-by Dorothy Jeakins and 1-by Jack Muhls for Charles LeMaire. (TCF, 1954) Vintage original (2) sketches accomplished in pencil and gouache on 15 x 20 in. artist's boards including 1-Robert Wagner "Prince Valiant" by Muhls and 1-Brian Aherne "King Arthur" by Jeakins. Both with pencil notations in the borders and retaining fabric swatches in the upper left corners. Both signed by the artists beneath the artwork. Exhibiting production wear, age and light soiling. In vintage very good to fine condition. **\$200 - \$300**



337. Yvonne De Carlo "Rosa Melo" costume sketch by Gwen Wakeling for *Passion*. (RKO, 1954) Vintage original sketch accomplished in pencil, gouache, and ink on 15 x 19.75 in. artist's leaf visible through 11 x 14.75 in. mat with pencil annotations in the borders, signed by the artist in the lower right below image. Exhibiting production handling, light soiling, pinholes, minor toning and creasing. In vintage very good condition. **\$200 - \$300**



338. Marlon Brando "Napoleon" costume sketch by Jack Muhls for *Desirée*. (TCF, 1954) Vintage original sketch accomplished in pencil, ink and gouache on 15 x 20 in. artist's board. With additional detail sketches in the border and studio scene snipe affixed to the lower right corner. Signed by the artist below the artwork. Exhibiting age, production wear, soiling, soft corners and pinholes. In vintage good condition. **\$300 - \$500**



339. Clark Gable "Hank Lee" costume sketch by Jack Muhls for Charles LeMaire for *Soldier of Fortune*. (TCF, 1955) Vintage original sketch accomplished in pencil and gouache on 15 x 20 in. artist's board. Signed by the artist in the lower left of artwork. Exhibiting production wear, age, and light soiling. Accompanied by an 8 x 10 in. keybook production photo of Gable in the resulting costume. In vintage very good to fine condition. **\$300 - \$500**



340. Mercedes McCambridge "Emma Small" costume sketch by Sheila O'Brien for *Johnny Guitar*. (Republic Pictures, 1954) Vintage original sketch accomplished in pencil and gouache on 15 x 20 in. artist's board. With pen notations in the borders and pencil notation on the verso. Additional detail sketch in the lower left corner. Signed by the artist below the artwork. Exhibiting production wear, soiling, bumped corners and minor edge wear. In vintage very good condition. **\$200 - \$300**



341. Betty Grable "Cinderella" costume sketch by Kate Drain for *Shower of Stars*. (CBS TV, 1954-1958) Vintage original sketch accomplished in pencil, gouache and gold paint on 18 x 23.5 in. artist's board with pen and pencil notations in the borders and retaining fabric swatches in the upper left corner, additional detail sketches in the upper left and lower right. Exhibiting age, edge wear and minor handling. In vintage very good to fine condition. **\$300 - \$500**



342. "Harem Girl" costume sketch by Jimmy Dougherty from a design by Tony Duquette for *Kismet*. (MGM, 1955) Vintage original sketch accomplished in pencil and gouache on 15 x 20 in. artist's board. With pen notation and fabric swatches stapled to lower corner. Inscribed, "Sketch for Tony D. by J. D." on the verso. Exhibiting minor production wear and soiling. In vintage very good to fine condition. **\$200 - \$300**



343. Barbara Rush “Princess Lucia” costume sketch by Jay Morley for *Kiss of Fire*.(Universal, 1955) Vintage original sketch accomplished in pencil, ink and gouache on 14 x 22 in. rose-colored artist’s leaf visible through 20 x 28 in. mat, signed by the artist in the lower right below image. Including 2-3.5 x 4.25 in. production wardrobe test photographs tipped to the upper right margin. Exhibiting minor age and wear. In vintage fine condition. **\$200 - \$300**



344. Susan Hayward “Lillian Roth” costume sketch by Helen Rose for *I'll Cry Tomorrow*. (MGM, 1955) Vintage original sketch accomplished in pencil and gouache on 15 x 22 in. artist’s board with pencil annotations in the borders and verso and retaining fabric swatches affixed to the upper right border. Exhibiting soft corners, age and even toning. In vintage very good condition. **\$300 - \$500**



345. Thomas Gomez “Wang Khan” costume sketch by Yvonne Wood for *The Conqueror*. (RKO, 1956) Vintage original sketch accomplished in pencil and gouache on 14 x 20.25 in. artist’s board. With pencil notation in the borders and on the verso. Exhibiting age, wear and a 3.5 in. crack down the left side of the board, traveling through the hand of the subject, but not affecting the rest of the artwork. Signed by the artist in the lower right. In vintage good to very good condition. **\$200 - \$300**



346. Elizabeth Taylor “Leslie Benedict” costume sketch by Moss Mabry for *Giant*. (Warner Bros., 1956) Vintage original sketch accomplished in pencil and gouache on 11 x 14 in. artist’s board. With pencil notations in the borders and additional pencil sketching on the verso. Signed by the artist beneath the artwork. Exhibiting minor production soiling and age. In vintage fine condition. **\$600 - \$800**



347. Travilla costume sketch for a Kay Starr concert appearance. (ca. 1950s) Vintage original sketch accomplished in ink and gouache on 15 x 20 in. artist’s board. With pencil annotation in the upper right hand corner. Signed in ink in the lower right hand corner. Exhibiting toning and edge wear. In vintage very good condition. **\$200 - \$300**



348. Agnes Moorehead “Ellen Shawnessy” costume sketch by Walter Plunkett for *Raintree County*.(MGM, 1957) Vintage original sketch accomplished in pencil, ink and gouache on 15 x 20 in. artist’s board, with pencil annotations in the borders and verso, retaining a small fabric swatch affixed to the upper right edge. Exhibiting age, minor soiling, pinholes to borders and some surface loss from tape removal at the bottom border, not affecting the artwork. In vintage very good condition. **\$200 - \$300**



349. Edward G. Robinson “Dathan” and (4) additional costume sketches by John Jensen for *The Ten Commandments*, with 2-initialed by Cecil B. DeMille.(Paramount, 1956) Vintage original (5) sketches accomplished in pencil, ink and gouache including (1) “Dathan” (Robinson) on 15 x 20 in. artist’s board, (2) “Chief Overseer” on 15 x 20 in. artist’s board, (2) “Ethiopian Chief Warrior” on 11.5 x 14 in. With pencil notation in the borders. Signed by the artist in the lower borders. Warrior sketches also features “OK” initials in red pencil by Cecil B. DeMille (“Cbdm”) in the lower left and with sign-off from Art Director Walter Tyler, Cinematographer Loyal Griggs and Special Photographic Effects Supervisor John Fulton on the verso. Exhibiting production handling, age and minor soiling. In vintage very good condition. **\$400 - \$600**



350. Dorothy Jeakins and Marilyn Sotto (2) costume sketches of male characters for *The Ten Commandments*. (Paramount, 1956) Vintage original (2) sketches accomplished in pencil, ink and gouache, (1) on 20 x 15 in. artist's board and (1) on 14.25 x 23 in. artist's leaf, signed by the artist in the upper or lower left corner, with pencil annotations in the borders. Exhibiting production wear, soiling, wrinkling, and pinholes in upper corners. In vintage very good condition.. **\$200 - \$300**



351. Shirley MacLaine "Dell Payton" costume sketch by Walter Plunkett for *The Sheepman*. (MGM, 1958) Vintage original sketch accomplished in pencil and gouache on 15 x 20 in. artist's board, with pencil notation in the borders and retaining a small fabric swatch affixed to the upper left corner. Exhibiting some edge toning and light age and soiling. In vintage very good condition. **\$300 - \$500**



352. Ralph Jester (2) costume sketches for *Omar Khayyam* including 1- Debra Paget "Sharain". (Paramount, 1957) Vintage original (2) sketches accomplished in pencil and gouache on 14.5 x 19.5 in. artist's boards. Both signed by the artist in the lower right corner. With notation in the borders and on the verso. Exhibiting production handling, light soiling and minor age. In vintage very good condition. **\$200 - \$300**



353. Shirley Booth "Dolly 'Gallagher' Levi" by Edith Head for *The Matchmaker*. (Paramount, 1958) Vintage original sketch accomplished in ink and gouache on 11.75 x 18.5 in. artist's board visible through 16 x 20 in. mat, with fabric swatch affixed to the upper right corner. Exhibiting age, minor toning and handling. In vintage very good to fine condition. **\$200 - \$300**



354. Jayne Mansfield "Rita Marlowe" costume sketch by Charles LeMaire for *Will Success Spoil Rock Hunter?* (TCF, 1957) Vintage original sketch accomplished in pencil and gouache on 15 x 20 in. artist's board with notations in the borders. Exhibiting production handling, age, bumped corners and minor soiling. In vintage very good to fine condition. **\$300 - \$500**



355. Ralph Jester "Harem Wife" costume sketch from *Omar Khayyam*. (Paramount, 1957) Vintage original sketch accomplished in pencil and gouache on 13 x 18.75 in. artist's board, with annotations in the borders and retaining fabric swatches affixed to upper right corner and studio ink stamp on the verso. Signed by the artist in the lower right. Exhibiting production soiling, age and wear. In vintage good condition. **\$200 - \$300**



356. Sophia Loren "Anna Cabot" costume sketch by Dorothy Jeakins for *Desire Under the Elms*. (Paramount, 1958) Vintage original sketch accomplished in pencil and gouache on 15 x 20 in. artist's board. With pencil and pen notation in the borders and on the verso. Retaining fabric swatches stapled to the upper right corner. Initialed seen by Director Delbert Mann and Producer Don Hartman and signed on the verso by Production Manager Frank Caffey. Exhibiting minor production wear, soft corners, light soiling and staples to the edges. In vintage very good condition. **\$400 - \$600**



357. Cecil Beaton (2) stage costume sketches including (1) Katharine Cornell “Mrs. Campbell” for *Dear Liar* and (1) Gina Ramsel “Dancer” for *My Fair Lady*. (1960) Vintage original (2) sketches accomplished in ink and gouache on 14 x 17 in. and 16.5 x 21.5 in. artist’s leaf. Cornell sketch signed and inscribed to the actress by Beaton at lower right. Ramsel sketch with notation in borders and verso and inscribed at lower right. Exhibiting some reattached corners, production wear, handling, minor soiling and some edge wear. In vintage very good condition. **\$200 - \$300**

358. Carol Channing “Performer” costume sketch for costume designer Miles White for the stage play *Show Girl*. (1961) Vintage original sketch accomplished in ink, watercolors and metallic paint on 14.5 x 11.5 in. artist’s leaf visible through 16 x 16 in. paper mat. Exhibiting minor age and handling. In vintage very good to fine condition. **\$200 - \$300**



359. Jeff Morrow “Tob” (2) costume sketches by Nino Novarese for *The Story of Ruth*. (TCE, 1960) Vintage original (2) sketches accomplished in pencil and gouache on 10 x 15 in. artist’s boards. With pencil notation in the borders and verso and retaining fabric swatches stapled to the upper left borders. Exhibiting minor age, production handling and light soiling. In vintage fine condition. **\$200 - \$300**

360. Yul Brynner “Taras Bulba” costume sketch by Norma Koch for *Taras Bulba*. (United Artists, 1962) Vintage original sketch accomplished in pencil and gouache on 15 x 22 in. artist’s board, signed by the artist in the lower right corner, with pencil notation in borders, fabric swatches stapled to the upper right corner and notation on the verso. Exhibiting production wear, even toning, pinholes and light soiling. In vintage very good to fine condition. **\$300 - \$500**



361. Joseph Wiseman “Abe Kelsey” costume sketch by Dorothy Jeakins for *The Unforgiven*. (United Artists, 1960) Vintage original sketch accomplished in pencil ink and gouache on 12 x 16 in. artist’s leaf. With a spec card and fabric swatches affixed to upper left corner. Exhibiting production wear, age and minor soiling. In vintage very good to fine condition. **\$100 - \$200**



362. Audrey Hepburn “Rachel Zachary” costume sketch by Dorothy Jeakins for *The Unforgiven*. (United Artists, 1960) Vintage original sketch accomplished in pencil and gouache on 15 x 20 in. artist’s board. Initialed and signed by the artist at the lower sides of the artwork. With pen notations in the borders and retaining fabric swatches and button pinned and stapled to the upper left corner. Pencil detail sketches on the verso. Exhibiting minor production wear, light soiling and staple holes to the edges. In vintage very good to fine condition. **\$600 - \$800**



363. The Comancheros (2) sketches with 1-John Wayne “Capt. Jake Cutter” and 1-“Gypsy” woman both by Marjorie Best. (TCF, 1961) Vintage original (2) sketches accomplished in pencil and gouache on 9.5 x 15 in. artist’s leaf visible through windows in a 24 x 18 in. dual mat, with pencil notations in the borders. Both signed by the artist beneath the artwork. Exhibiting minor age and wear. In vintage very good to fine condition. **\$300 - \$500**



364. Rosalind Russell “Rose Hovik” costume sketch by Orry-Kelly for Gypsy. (Warner Bros., 1962) Vintage original sketch accomplished in pencil on artist’s vellum, with additional detail sketches in the borders. Exhibiting production wear, age and minor soiling. In vintage very good to fine condition. **\$200 - \$300**



365. Frank Sinatra “Zach Thomas” costume sketch by Norma Koch for 4 for Texas. (Warner Bros., 1963) Vintage original sketch accomplished in pencil, ink and gouache on 15 x 21.5 in. artist’s board. With pencil notations on the borders and verso. Signed by the artist below the artwork and initialed “OK” by Director/Producer Robert Aldrich. Exhibiting minor production wear, bumped corners, age, pinholes to corners and very light soiling. In vintage very good to fine condition. **\$300 - \$500**



366. Dorothy Jeakins (2) costume sketches including 1-Charmian Carr “Liesl” for The Sound of Music and 1-Jan Clayton “Julie” for Carousel. (TCF, 1963/Civic Light, 1953) Vintage original (2) sketches accomplished in pencil on 11 x 15 in. artist’s boards. Including 1-Liesl for *The Sound of Music* and 1-Jan Clayton “Julie” for the LA Civic Light Opera stage production of *Carousel*. Both with pencil and pen annotations in the borders and retaining fabric swatches. Exhibiting age, even toning and light soiling. In vintage very good to fine condition. **\$600 - \$800**



367. Debbie Reynolds “Charlie Sorel/Virginia Mason” costume sketch by Helen Rose for Goodbye Charlie. (TCF, 1964) Vintage original sketch accomplished in pencil and gouache on 15 x 22 in. artist’s board, with pencil annotations in the borders. Signed by the artist in the lower right corner beneath artwork. Exhibiting production wear, age, minor soiling and some staples along the edges. In vintage very good to fine condition. **\$300 - \$500**



368. Debbie Reynolds “Molly” costume sketch by Morton Haack for The Unsinkable Molly Brown. (MGM, 1964) Vintage original sketch accomplished in pencil and ink wash on 15 x 20 in. artist’s board. Signed by the artist in the lower right corner beneath artwork. Exhibiting age, soiling, bumped corners and marginal pinholes. In vintage very good condition. **\$600 - \$800**



369. Marjorie Best “Herod’s Wife” costume sketch for The Greatest Story Ever Told. (United Artists, 1965) Vintage original sketch accomplished in pencil and gouache on 9.5 x 16.5 in. artist’s board visible through 13.5 x 20.5 in. mat, with pencil annotation in the upper right and signed by the artist in the lower right beneath artwork. Exhibiting minor age and production wear. In vintage very good to fine condition. **\$200 - \$300**



370. Sid & Marty Krofft costume design for their traveling puppet show Les Poupées de Paris. (1960s) Vintage original sketch accomplished in pencil, ink and gouache on 14 x 17 in. artist’s leaf tipped to 15 x 20 in. backing board, with pencil annotation in the borders and backing board and retaining fabric swatches in the upper right corner, and Sid & Marty Krofft production sticker and stamp on the verso. Exhibiting production wear and minor age. In vintage very good to fine condition. **\$200 - \$300**



371. Richard Hopper (7) sketches of Edith Head. (ca. 1960s) Vintage original (7) sketches accomplished in pencil and artist marker on paper leafs. Including (5) of Edith Head and (1) of a mod snail. Also includes (1) sketch of Edith Head on her personalized 5.5 x 8.5 in. memo paper. All by Edith Head staff artist Richard Hopper. Unsigned. Exhibiting minor handling, even toning and light soiling. In vintage fine condition. **\$300 - \$500**



372. Cyd Charisse “Sarita” costume sketch by Moss Mabry for *The Silencers*. (Columbia, 1966) Vintage original sketch accomplished in pencil, ink and gouache on 14 x 18.25 in. artist’s board visible through 16 x 20 in. ma, with additional detail sketch in the upper right corner and pen notation in the upper border. Signed by the artist in the lower right beneath artwork. Exhibiting minor age and handling. In vintage very good to fine condition. **\$200 - \$300**



373. Samantha Eggar “Emma Fairfax” (2) costume sketches by Theadora Van Runkle for *Doctor Doolittle*. (TCF, 1967) Vintage original (2) sketches accomplished in pencil, ink and gouache on 1-15 x 22 in. and 1- 14 x 20.5 in. artist’s boards. Exhibiting production wear, age, minor soiling and a few pinholes in blank borders, 1-retaining the original SPB stickers from the 1971 20th Century Fox Studio auction. In vintage very good to fine condition. *Provenance:* 20th Century Fox “Fox II” public auction. Lot 542. Nov. 15-21, 1971. **\$600 - \$800**



374. Julie Andrews “Millie Dillmount” costume sketch by Jean Louis for *Thoroughly Modern Millie*. (Universal, 1967) Vintage original sketch accomplished in pencil and gouache on 10.5 x 18.5 in. artist’s board. With pen notations in the borders. Signed by the artist beneath the artwork. Exhibiting production wear, age and minor soiling. In vintage fine condition. **\$400 - \$600**



375. Dionne Warwick costume sketch by Michael Travis for an Oscar appearance to sing the title song from *Alfie*. (1967) Vintage original sketch accomplished in pencil, ink and gouache on 15 x 20 in. artist’s board. With text at the bottom border and signed by the artist beneath art. Exhibiting some age, wear and minor soiling. In vintage very good condition. **\$200 - \$300**



376. Julie Andrews “Millie Dillmount” costume sketch by Jean Louis for *Thoroughly Modern Millie*. (Universal, 1967) Vintage original sketch accomplished in pencil and gouache on 13.5 x 19.5 in. artist’s board. Signed by the artist beneath the artwork. Retaining some ape remnants to verso from previous mounting. Exhibiting minor production handling. In vintage fine condition. **\$400 - \$600**



377. Julie Andrews “Gertrude Lawrence” costume sketch by Donald Brooks for *Star!* (TCF, 1968) Vintage original sketch accomplished in pencil and gouache on 15 x 20 in. artist’s board. Exhibiting pen and pencil annotation in the borders. Inscribed and signed by the artist in the lower right corner. Exhibiting light production handling, edge wear and minor soiling. In vintage very good condition. **\$300 - \$500**



378. Paint Your Wagon (2) costume sketches by John Truscott. (Paramount, 1969) Vintage original (2) sketches accomplished in pencil, ink and gouache on printed “The Weekly Clarion” newspaper artist’s leaf including 1- Harve Presnell “Rotten Luck Willie” 16 x 22 in. visible through 20 x 26 in. mat and 1-Woman with child 19 x 23.5 in. visible through 24.25 x 29 in. mat. Female design retains affixed fabric swatches. Exhibiting minor age and handling. In vintage very good to fine condition. **\$200 - \$300**



379. Paula Kelly “Helene” costume sketch by Edith Head for Sweet Charity. (Universal, 1969) Vintage original sketch accomplished in pencil and gouache on 15 x 20 in. artist’s board visible through 20.5 x 25 in. mat. With pencil notations and additional detail sketches in the borders. Highly visible in the “Big Spender” production number. Exhibiting production wear, age and minor soiling. In vintage very good condition. **\$200 - \$300**



380. Debbie Reynolds “Flapper” costume sketch by Michael Travis for Rowan & Martin’s Laugh-In. (NBC TV, 1967-1973) Vintage original sketch accomplished in pencil and gouache on 14 x 17 in. unevenly trimmed artist’s leaf. With pencil notation in the borders and fabric swatches pinned to the left corner. Exhibiting production handling, minor wear and light soiling. In vintage very good condition. **\$300 - \$500**



381. Diana Ross costume sketch by Michael Travis for Diana Ross and the Supremes Live at London’s Talk of the Town with LP. (1968) Vintage original sketch accomplished in pencil and gouache on 10 x 13 in. artist’s leaf. With pen and pencil notation in the corners. Signed by the artist beneath the art and on the verso. Exhibiting minor production handling. Accompanied by the resulting live record album. In vintage fine condition. **\$200 - \$300**



382. Genevieve Waite “Girl” costume sketch by Anthea Sylbert for Move. (TCF, 1970) Vintage original sketch accomplished in pencil, ink and gouache on 15 x 20 in. artist’s board, signed by the artist in the lower right of art, with pen and pencil annotations in the borders. Exhibiting age, wear, bumped corners and minor soiling. In vintage good to very good condition. **\$200 - \$300**



383. Michael Travis (6) costume sketches for Rowan & Martin’s Laugh In. (NBC TV, 1967-1973) Collection of (6) costume sketches by Michael Travis accomplished in pencil, artist marker, gouache and ink ranging in size from approx. 11 x 14 in. to 14 x 17 in. artist paper leaves, visible through professional 20 x 23 in. mats. Including: (1) Male Vaudeville character (sketch filmed with John Wayne) with paste up elements and fabric swatch, (1) Diana Ross fringe costume, (1) pink “stripper” costume depicting three variations, (1) Hello Dolly style costume sketch attributed for Jo Anne Worley, (1) “Salute Girls” pink and white halter top and two variations of bottoms, and (1) 1920s era wedding gown. All sketches exhibit handwritten technical notes in pencil and pen and some scene info. All signed at bottom right, below image, “Michael Travis”. Unexamined out of mat. All in very good to fine condition. **\$300 - \$500**



384. Ingrid Bergman “Libby” costume sketch by Donfeld for *A Walk in the Spring Rain*.(Columbia, 1970) Vintage original sketch accomplished in pencil and gouache on 14 x 18 in artist's board, with pencil notation in the upper right corner, signed by the artist in the lower right of artwork. Retaining the paper protective cover with paper snipe and typed sketch specs. In vintage very fine condition. **\$300 - \$500**



385. Liza Minnelli costume design by Ret Turner for *Liza TV Special*. (1970) Vintage original sketch accomplished in pencil, crayon and gouache on 15 x 20 in. artist board. Retaining fabric swatch stapled to top right. Signed by the artist in the lower right of artwork. Paper snipe affixed to the verso, “Liza Minnelli, for ‘Liza’”. Exhibiting minor staining, age and bumped corners. In vintage fine condition. **\$200 - \$300**



386. Frank Sinatra “Dingus Billy Magee” costume sketch by Yvonne Wood for *Dirty Dingus Magee*.(MGM, 1970) Vintage original sketch accomplished in pencil and gouache on 11.5 x 18 in. artist's leaf with edges burnt for effect, with an additional detail sketch and signed by the artist in the lower right corner. Exhibiting minor age and wear. In vintage fine condition. **\$300 - \$500**



387. James Earl Jones “Othello” costume sketch by Dorothy Jeakins for the stage play *Othello*. (1971) Vintage original sketch accomplished in pencil and gouache on 11 x 15 in. artist's board. Exhibiting pen annotation in the upper right corner and initialed by the artist in the lower right. Accompanied by photocopies of the program for the resulting play performed at the Mark Taper Forum in Los Angeles from April 8th-May 23rd 1971. Exhibiting minor production handling and age. In vintage fine condition. **\$200 - \$300**



388. Barbra Streisand “Daisy Gamble” and unattributed actress “Gambler” costume sketches for *On a Clear Day You Can See Forever*. (Paramount, 1970) Vintage original (2) sketches accomplished in pencil and gouache 1-Streisand on 15.5 x 20.25 in. artist's board and 1-generic “Gambler” on 10.75 x 14 in. green artist's leaf. Both signed by Beaton, credited with “period costumes”, to the right of artwork. With pencil and pen notations in the borders and verso. “Gambler” retaining fabric swatches stapled to the right border. Exhibiting production wear, age, minor soiling and pinholes. In very good to fine condition. **\$600 - \$800**



389. Stuart Whitman “Admiral Matthews” costume sketch by Paul Zastupnevich for *City Beneath the Sea*.(Warner Bros. TV, 1971) Vintage original sketch accomplished in pencil, ink and watercolors on 14.5 x 19.25 in. artist's board, with pencil notations in the borders transfer lettering and a *City Beneath the Sea* production sticker affixed to lower right corner, signed by the artist beneath the artwork. Exhibiting production wear, age, peeling transfer lettering and 2 in. cracks on either border. In vintage fair to good condition. **\$200 - \$300**



390. Mary Costa “Jetty Treffz” costume sketch by David Walker for *The Great Waltz*. (MGM, 1972) Vintage original sketch accomplished in pencil and watercolor on 15 x 18 in. artist’s leaf tipped to 16 x 19 in. backing board, signed and inscribed by the artist in the lower left beneath artwork. Exhibiting production wear, minor age and soiling. In vintage very good condition. **\$200 - \$300**



391. Celeste Holm “Aunt Polly” costume sketch by Donfeld for *Tom Sawyer*. (United Artists, 1973) Vintage original sketch accomplished in pencil and gouache on 14 x 18 in artist’s board. With pencil notation and fabric swatches in the upper right corner. Signed by the artist in the lower right of artwork. Retaining the paper protective cover with paper snipe and typed sketch specs. In vintage very fine condition. **\$200 - \$300**



392. *Lost Horizon* female costume sketch by Guy Verhille. (Columbia, 1973) Vintage original sketch accomplished in pencil, ink and gouache on 15 x 20 in. artist’s board. Signed by the artist at the right of artwork. Exhibiting production wear, age, soiling, water staining to upper right and side borders, pinholes and staining. In vintage good condition. **\$200 - \$300**



393. Jack Nicholson “J. J. Gittes” costume sketch by Althea Sylbert for *Chinatown*. (Paramount, 1975) Vintage original sketch accomplished in pencil, ink and gouache on 15 x 20 in. artist’s board. With pen notations and additional detail sketch in the borders and fabric swatch stapled to the upper right corner. Signed by the artist below the artwork. Exhibiting minor production wear, bumped corners, age, and very light soiling. In vintage very good to fine condition. **\$600 - \$800**



394. Robert Redford “Waldo” (2) costume sketches by Richard Hopper for Edith Head for *The Great Waldo Pepper*. (Universal, 1975) Vintage original costume sketches accomplished in pencil and gouache on 15 x 20 in. artist boards. Both with pencil notations in the borders and fabric swatches affixed to upper right corners. Aviator sketch retains an Edith Head paper memo tipped to the lower right corner of the board suggesting changes to the jacket. In vintage very good to fine condition. **\$400 - \$600**



395. Joseph Wiseman “King Draco” costume sketch by Jean-Pierre Dorleac for *Buck Rogers in the 25th Century*. (1979) Vintage original sketch accomplished in artist’s pencils and gouache on 9 x 13.75 in. artist’s leaf. Exhibiting mildly uneven trimming to sides. Signed by the artist to the right of artwork. In vintage very fine condition. **\$200 - \$300**



396. Ret Turner (11) costume sketches for an ice show including *The Nutcracker*. (ca. 1980s) Vintage original (11) sketches accomplished in ink and artist’s markers on approx. 14 x 17 in. artist’s vellum taped to 16 x 20 in. backing boards. Including 7-Nutcracker costumes, 2-Fiesta segment costumes and 2-Wild West Finale costumes. With pen notations in the borders and with 6-retaining fabric swatches affixed to upper corners. 9-signed by ret Turner on the left of artwork, 1-attributed to Jef Billings and 1-unsigned. **\$200 - \$300**



Debbie dear,
 But Mackie said
 because your going
 to wear a jacket
 they thought the
 gown should be plunders
 just if you want
 sleeves they could do
 it



397. Debbie Reynolds (2) costume sketches by Bob Mackie. (1978) Vintage original (2) sketches accomplished in pencil and artist's marker, including (1) on 10.5 x 16.5 in. "Bob Mackie" printed artist's leaf visible through 14 x 20 in. mat and (1) on 7 x 17 in. artist's leaf tipped to an 8 x 20 in. backing board. With 1-retaining fabric swatch and signed, "For Debbie, Much love, Bob Mackie, 1978". The other sketch is accompanied by a handwritten note from a Mackie assistant regarding design options. Both in vintage very good to fine condition. **\$200 - \$300**

402. William Shatner "Captain Kirk" costume sketch by Robert Fletcher for *Star Trek: The Motion Picture*. (Paramount, 1979) Vintage original sketch accomplished in pencil and watercolors on 15 x 20 in. artist's board. With pencil notation in the borders. Signed by the artist in the lower right of artwork. Exhibiting minor production wear, age and light soiling. In vintage very good to fine condition. **\$400 - \$600**



398. Debbie Reynolds (6) costume sketches by Ret Turner for her stage show. (ca. 1980s) Collection of (6) sketches accomplished in pencil, ink, and artist's marker with (3) on 11 x 17 in. drawing paper, 2-of which are tipped to 16 x 20 in. backing boards, and (3) on 14 x 17 in. artist's vellum tipped to 16 x 20 in. backing boards. Including 1-Miss Piggy and 1-French maid and 1-Dolly Parton character signed by the artist and inscribed, "To Debbie", as well as 3-performance gown sketches retaining fabric swatches. Exhibiting some production wear, chipping, curling, age and minor soiling. In vintage very good to fine condition.. In overall very good to fine condition. **\$200 - \$300**



403. Leonard Nimoy "Spock" costume design by Robert Fletcher for *Star Trek: The Motion Picture*. (Paramount, 1979) Vintage original sketch accomplished in pencil and gouache on 15 x 20 in. artist's board, with pencil annotations in the right borders. Exhibiting minor production handling and age. In vintage very good to fine condition. **\$400 - \$600**



400. Lee Remick "Leslie Crosbie" costume sketch by Donald Brooks for *The Letter*. (Warner Bros. TV, 1982) Vintage original sketch accomplished in pencil and gouache on 10 x 15 in. artist's board, with additional pencil detail sketch and notation in the borders. Signed by the artist beneath the artwork. In vintage good condition. **\$200 - \$300**



399. Peter Sellers "Chance" (2) costume sketches by Mary Routh for *Being There*. (Lorimar, 1979) Vintage original (2) sketches accomplished in ink and gouache on approx. 12 x 20 in. gray artist's leaf. With pen notation in the borders and retaining fabric swatches affixed to upper corners. Signed by the artist in the lower right. Exhibiting minor production handling and light age. In vintage fine to very fine condition. **\$400 - \$600**



401. Debbie Reynolds (6) costume sketches by Paco Macliss for her stage show. (ca. 1980) Vintage original (6) sketches accomplished in artist's marker on 11.5 x 15 in. textured watercolor paper. All signed by the artist and with 2-retaining fabric swatches. Exhibiting minimal production handling. In fine to very fine condition. Accompanied by a COA signed by Debbie Reynolds. **\$200 - \$300**



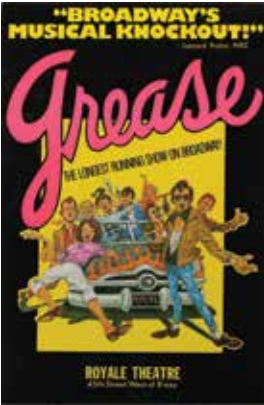
404. Natalie Wood “Karen Brace” costume sketch by Donfeld for *Brainstorm*. (MGM, 1983) Vintage original sketch accomplished in pencil, ink and artist’s markers on 11 x 17 in. leaf of personalized, printed Donfeld sketch paper. Signed by the artist below the artwork. With pen notation in the borders and on verso and with additional pen sketch and stapled descriptive snipe on the verso. Exhibiting some age, edge wear and minor soiling. In vintage very good to fine condition. **\$300 - \$500**



405. Elton John costume sketch by Ret Turner for a TV appearance. (ca. 1980s) Original sketch accomplished in pencil, ink, and artist’s markers on 13 x 22 in. artists’ leaf. Exhibiting minor production handling. In fine to very fine condition. **\$300 - \$500**



406. Katharine Hepburn “Margaret Delafield” (2) sketches by Noel Taylor for *Mrs. Delafield Wants to Marry*, and (1) Julie Harris “Mrs. Lincoln” for a stage production of *The Last of Mrs. Lincoln*. (Gaylord Prod., 1986) Original (2) sketches accomplished in pencil and watercolors on 13 x 21 in. artist’s leaf. Including 1-Katharine Hepburn and 1- Julie Harris “Mrs. Lincoln” for a stage production of *The Last of Mrs. Lincoln*. Exhibiting minor age and production wear. In very good to fine condition. **\$200 - \$300**



407. Collection of (8) posters, prints, and ephemera. (1970s-90s) Vintage and contemporary original (8) theater ephemera including (4) posters ranging in size from 10 x 12.25 in. to 20 x 25 in., some signed. (1) *Grease* 1974 at the Royale Theater, (1) *Grease* 1994 at the Eugene O’Neill Theater and (1) *The Belle of Amherst* 2000 at the Laguna Playhouse inscribed and signed by the show’s star, Julie Harris in the left border of the poster. All exhibit minor handling. In vintage and contemporary very good to fine condition, (1) *Funny Girl* original Playbill from the Winter Garden Theater, (3) Billy Rose revue programs including *Jumbo*, and more. Generally in good to very good condition. **\$200 - \$300**



408. Debbie Reynolds “Molly” (11) costume sketches by Paco Macliss for a stage production of *The Unsinkable Molly Brown*. (1989-1990) Vintage original (11) sketches accomplished in pencil, ink and watercolor on watercolor paper ranging from 14 x 17 in. to 15 x 20 in., most retaining fabric swatches, marginal notation and some minor pencil notes on the verso, 7-signed by the designer in the lower borders. Includes (2) movie costume reference photos. Exhibiting very minor handling. In very good to fine condition. **\$300 - \$500**



409. Donfeld (4) original costume sketches. (ca. 1980s-1990s) Original (4) sketches accomplished in pencil, ink and acrylic on 15 x 20 in. artist’s board. All signed at the lower right of artwork. All titled including 1-“Swanee”, 1-“Latin from Manhattan (1946)”, 1-“Minsterl Finale”, and 1-“California, Here I Come (1926)”. Exhibiting minor production handling. In fine to very fine condition. **\$300 - \$500**



410. Rachel Ward “Meggie Cleary” costume sketch by Travilla for *The Thorn Birds*. (Warner Bros. TV, 1983) Original sketch accomplished in pencil and gouache on 15 x 20 in. artist’s board, signed by the artist at right below art, with pencil annotations in the upper right corner and preliminary pencil sketch on the verso. Exhibiting light even toning and minor edge wear. In vintage very good condition. **\$200 - \$300**



413. Liberace costume sketch by Michael Travis for a stage show.(ca. 1980s) Original sketch accomplished in pencil and gouache on 14 x 17 in. artist’s leaf. With pen notation at the bottom border and signed by the artist beneath artwork. Exhibiting production handling, age, minor soiling and pinholes. In very good condition. **\$300 - \$500**



411. Collection of (30+) costume sketches by Adele Balkan, Noel Taylor, Vittorio Nino Novaresse and others. (ca. 1920s–2003) Vintage original and contemporary collection of (30+) sketches accomplished in pencil, ink, and or gouache or watercolor on artist’s leaf or board ranging in size from 7 x 11 in. to 13 x 20 in., some signed, some with ink stamps, fabric swatches, or notations. Artists include Noel Taylor, Vittorio Nino Novaresse, Freddy Wittop, Adele Balkan, Will R. Barnes and others for films such as *Custer’s Last Stand* and stage productions like *Harvey* and *Folies Bergère*. Exhibiting age and production wear, toning, soiling or edge wear to few. Overall in good to fine condition. **\$200 - \$300**



412. Collection of (25+) costume sketches for stage and screen by Theadora Van Runkle, Anthony Powell, and others.(ca. 1980s) Vintage and contemporary original (26) sketches accomplished in pencil, ink, gouache and or artist’s markers on artist’s leaf, board, or wood ranging in size from 5 x 8 in. to 15 x 20 in., some signed, some with fabric swatches or notations. Productions include *Sunset Boulevard the Musical*, *Anything Goes*, *Our Country’s Good*, *Leave it to Jane*, *As You Like It*, *The Glass Menagerie*, *Man for Superman*, and others. Exhibiting minor age and production wear, some mild toning, soiling or edge wear to few. Overall in vintage to contemporary very good to fine condition. **\$200 - \$300**



414. *Queen Kelly* set design sketch attributed to Harold Miles.(Gloria Swanson Pictures, 1932) Vintage original sketch accomplished in pencil on 10 x 10 in. brown artist’s board, with notation below the artwork and brown paper tape around the edges. Additional rough schematic on the verso. Exhibiting age, wear and minor soiling. In vintage very good condition. **\$300 - \$500**



415. *The Diary of Anne Frank* production sketch.(TCE, 1959) Vintage original sketch accomplished in pencil ink and gouache on 26 x 12 in. artists’ leaf tipped to 30 x 18.25 in. artist’s board. With pencil notations below the art panel, and 4.75 x 2.5 in. tipped title card. Exhibiting minor edge wear and handling. In production used very good to fine condition. **\$600 - \$800**



416. *Cleopatra* “Pharos Alexandria” set design painting by John DeCuir. (TCE, 1963) Vintage original concept sketch accomplished in gouache on 36.5 x 18.25 in. artist’s leaf tipped to 30 x 40 in. backing board. With 7 x 3.25 in. title card affixed to the lower right and retaining the original SPB sticker from the 1971 20th Century Fox Studio auction. Exhibiting production wear, age and minor warping to backing board. In vintage very good condition. *Provenance:* 20th Century Fox “Fox II” public auction. Lot 609. Nov. 15-21, 1971. **\$300 - \$500**



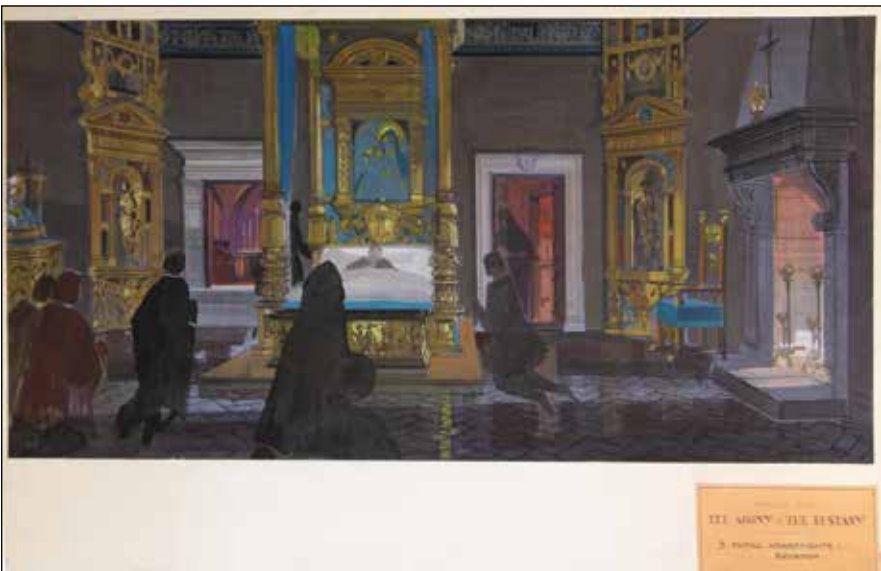
417. Cleopatra “Secret Passageway-Palace Alexandria” set design painting by John DeCuir. (TCF, 1963) Vintage original concept sketch accomplished in gouache on 37.5 x 18 in. artist's leaf tipped to 30 x 40 in. backing board. With 7 x 3.25 in. title card affixed to the lower right and retaining the original SPB sticker from the 1971 20th Century Fox Studio auction. Exhibiting production wear, age and soiling. In vintage very good condition. *Provenance:* 20th Century Fox “Fox II” public auction. Lot 609. Nov. 15-21, 1971. **\$300 - \$500**



418. John Brown's Body (2) antebellum exterior set design paintings by John DeCuir. (TCF, 1965) Vintage original (2) concept sketches accomplished in gouache on 37.5 x 16 in. artist's leaf tipped to 30 x 40 in. backing boards. Both retaining the original SPB stickers from the 1971 20th Century Fox Studio auction. Exhibiting production wear, age and soiling to backing boards. In vintage very good condition. *Provenance:* 20th Century Fox “Fox II” public auction. Lot 643. Nov. 15-21, 1971. **\$300 - \$500**



419. In Like Flint large scenic concept painting. (TCF, 1967) Vintage original concept sketch accomplished in pencil and gouache on 35 x 21.5 in. artist's board tipped to 40 x 28.75 in. backing board. Exhibiting production wear, age, soiling and some adhesive remnants from previous display. Pinholes in backing board corners. In vintage very good condition. **\$300 - \$500**



420. The Agony and the Ecstasy (2) set design paintings by John DeCuir. (TCF, 1965) Vintage original (2) concept sketches accomplished in gouache on 36.5 x 18.25 in. artist's leaf tipped to 30 x 40 in. backing boards. Including 1-“Papal Apartments Bedroom” and 1-“Tuscan Countryside First Battle”. With 7 x 3.25 in. title card affixed to the lower right and with 1-sketch retaining the original SPB sticker from the 1971 20th Century Fox Studio auction. Exhibiting production wear, age and minor warping, punch hole to the upper blank border of backing board. In vintage very good condition. *Provenance:* 20th Century Fox “Fox II” public auction. Lot 634. Nov. 15-21, 1971. **\$300 - \$500**



421. Gambit “Exterior - Bazaar - Town of Damuz” photograph of set design by Leon Harris. (Universal, 1966) Vintage original photographic image on textured paper measuring 19.25 x 9 in. tipped to 20 x 16 in. backing board. Retaining studio snipe on the verso reading, Shirley MacLaine, Michael Caine, Herbert Lom in ‘Gambit’ A Universal Picture, Art Directors: Alexander Golitzen and George Webb, Sketch Artist: Leon Harris, Exterior - Bazaar – Town of Damuz – Universal Back Lot”. With Universal 1966 copyright stamp in the lower left verso. Exhibiting soft corners and edge wear. In vintage fine condition. **\$200 - \$300**



422. Salle de L'Etoile French Grande poster (ca. 1910) Vintage original 46.25 x 62.5 in. French stone lithograph stock theatre poster. Featuring whimsical Art Deco illustrations by Leon Gabriel L. Coulet. Linen-backed though largely unretouched. Light, even toning, minor handling creases, and light damp staining to titles.. In vintage very good condition. **\$1,000 - \$1,200**

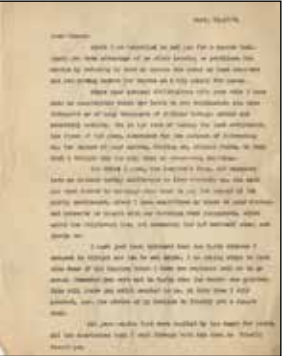
END OF DAY ONE



423. Toulouse Lautrec original lithograph of May Milton for her American Tour. (Toulouse Lautrec, 1895) Planographic, brush, crayon, spatter and transfer screen lithograph, printed in five colors on wove paper, final state, measuring 31.5 x 24.5 in. The singularly untalented young English woman, May Milton, danced briefly on stage in Paris as part of a performing troupe and then in a solo act. Despite her short career in the limelight, she was to become the subject of several of Lautrec's works, notably the painting "Au Moulin Rouge". Commissioned for her American tour, this remarkable poster of great simplicity and technical virtuosity ensured the performer would have lasting fame. It came to be known in Parisian circles when it was reproduced in Le Rire on 3 August 1895. Picasso much admired this poster and hung a copy in his own studio, which was the subject of his painting, "The Blue Room". The work is one of unadorned elegance, May Milton's clothing is kept to a minimum and consists of understated sinuous lines, with the exposed wove paper acting as the color of her dress. Like other examples of his posters of the stars of Montmartre, which brought him great success and popularity, Lautrec has focused on a central figure without reference to the venue where she performed. Restoration along the left edge. Otherwise, in fine condition. **\$800 - \$1,200**



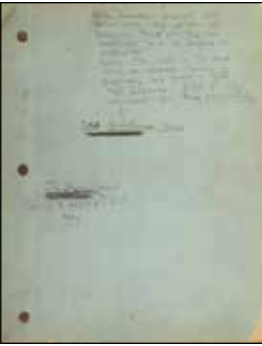
426. Cecil B. De Mille personal (2) bound play scripts - *The Royal Mounted* and *The Land of the Free*. (1908/1910) Vintage original (2) typed 90+ page leather bound gold gilt titled play scripts including (1) *The Land of the Free* written by William De Mille inscribed on the interior, in ink, "Expanded from sketch. Play written June 15 to Sept. 3, 1910." and (1) *The Royal Mounted* written by Cecil B. De Mille and William De Mille inscribed on the interior in ink, "The Royal Mounted a play in 4 acts by Cecil B. and William C. De Mille" and in pencil, "Begun Fall 1906. Finished Fall 1908. Produced Plainfield, N. J. April 6 1908" Both retain theater Playbill covers tipped to interior free endpapers. Exhibiting some age and wear to covers and separation to *The Land of the Free* interior binding. Contents remain in vintage fine condition. From the estate of Cecil B. De Mille **\$300 - \$500**



427. Roscoe "Fatty" Arbuckle and Minta Durfee gag engagement ring and actual wedding ring and ephemera. (ca. 1908-1975) Vintage original collection of (4) personal items including (1) joke engagement ring presented to Minta Durfee by Fatty Arbuckle. The large cut glass stone is embedded in a silver metal Deco-style setting with an internal, adjustable sizing cuff, (1) simple 18 K gold barrel style wedding band from the marriage of Arbuckle to Durfee, (1) vintage carbon copy 2-page letter dated Sept. 11, 1928 from Durfee imploring (actually threatening) Arbuckle for more money following their divorce and (1) certified Death Certificate for Minta Durfee Arbuckle dated Sept. 9th, 1975. Rings exhibit age, wear and expected patina, while documents exhibit age, handling and even toning. All in vintage very good condition. From the collection of Hollywood insider and pianist Stuart Oderman. **\$800 - \$1,200**



424. William Gillette as "Sherlock Holmes antique doll". (1899) Vintage original doll of William Gillette in his role as Sherlock Holmes, measuring 11 in. tall. Paper tag attached to back of doll states: "563. William Gillette as Sherlock Holmes (1899)"; contained in a Plexiglas case with wooden base. An extraordinary, one-of-a-kind piece of Sherlockiana, this doll was presented to William Gillette by his costumer on the opening night of *Sherlock Holmes*. Authentic in every detail, its clothes were cut from a fabric similar to that used for Gillette's own costume. Audiences loved Gillette's play and his interpretation of the popular detective. He appeared as Holmes approximately 1,300, and Arthur Conan Doyle used Gillette's Holmes as the model for illustrations of Holmes stories when he began writing new adventures for the detective in 1901. Exhibited: Ever Westward: Arthur Conan Doyle and American Culture. The Houghton Library, Harvard University, 5 May to 8 August 2009. Vintage very good condition. **\$400 - \$600**



425. Roscoe "Fatty" Arbuckle and Minta Durfee personal stage scripts and ephemera. (ca. 1900s) Vintage original collection of (8) scripts and ephemera including (1) "Too Many Cooks", brown cloth bound and bradded 3-act play, written by Frank Craven, with handwritten annotations, red underlines, and stage blocking throughout, (1) "An Island Maid" bound 66-page 2-act "light opera" written by Arnold B. Stock with many red underlines throughout, (1) "Are Women Clever?" bradded 3-act play written by Ben Ames Williams, typed in bright blue ink, (1) "A House on the Avenue" bound and bradded 40-page story proposal written by Cosmo Hamilton, (1) "The Remittance Man" (original title scratched out) bound and bradded 4-act play, written by I.K. Friedman, typed in bright blue ink with many red underlines and few annotations throughout, with handwritten notes on the cover, (1) typed letter on Paul R. Reynolds letterhead to author J.C. Drouillard from literary agent Harold Ober with handwritten postscript, signature and notes, (1) "The Return of Peter Casey" 13-page typed story by J.C. Drouillard with handwritten annotations throughout, and "only for Minta to read" on the first page, (1) typed page excerpt from "Glamour", by Gouverneur Morris, with Paul R. Reynolds stamp top right, and (1) "The Masquers Golden Anniversary" 186-page soft bound oversize book. Exhibiting age and production wear with varying degrees of cover wear/loss and toning. Overall in vintage good to very good condition. **\$300 - \$500**





428. Roscoe “Fatty Arbuckle” and Minta Durfee archive of photo albums and ephemera regarding Arbuckle’s accusation/trial.(ca. 1900s) Vintage original collection of (80+) personal ephemera including (3) 10.75 x 7.25 in. ornate leatherette scrapbook photo albums with 55+pages featuring news articles, autograph note and postcards, and 90+gelatin silver photographs ranging in size from 2.5 x 3 in. to 6.5 x 8.5 in., many with handwritten notations on the recto and or verso, in pencil or ink, detailing the couple’s travels including locations like New York, China, Paris, Los Angeles, (1) 15+page typed Minta Durfee personal biography of King of Comedy, Mack Sennet, (50+) black and white and color photographs of Minta and Roscoe, 9-inscribed/autographed, several to Minta’s friend, Stuart Oderman, ranging in size from approx. 5 x 7 in. to 10.25 x 13.25 in., some featuring personal handwritten notations and or typed snipes, (4) bi-fold sheet music songs including 2-“Sipping Cider Thru’ A Straw”, 1-“Oh Helen!”, and 1-“Mickey”, (1) 15+page issue of *Film Fun*, from October, 1918, (1) 3-page typed accounting of “The True Story of Our (Mrs. Durfee, My Mother’s Trip to Roscoe) and Mine to San Francisco, California”, with handwritten passage on verso of last page regarding Maud Delmont, the woman who accused Arbuckle of murdering Virginia Rappe, in part, “she was a notorious Badger Game Woman [con artist] + when her name appeared in the newspaper, many warrants were out for her... The whole world was surprised that she accused Roscoe”, (1) typed onion skin letter to Leo Friedman regarding, “The horrible—trashy and inaccurate book written by Leo Guild”, (10+) typed excerpt pages from *Wonderful World (Nobody Loves a Fat Man)*, with pen and pencil annotations by Minta, (7+) typed pages regarding Minta biography, and more. Exhibiting age and wear, with some toning and edge wear. In vintage fair to fine condition. **\$4,000 - \$6,000**



429. Madame Violet Schofield and George Unholz career archive of Mack Sennett and Republic Studios.(Sennett/ Republic, 1900s-1960s) George and Madame Violet Unholz as a couple were lifelong film industry fixtures, he originally a cameraman and roustabout, and she a wardrobe designer and matron for Mack Sennett Studios, and after Sennett’s bankruptcy during the great depression, George accepted security guard work at Republic. During their several decades behind the scenes in the studios, they acquired this small mountain of ephemeral memorabilia associated with the stars and craftspeople they worked with. Included are (100+) vintage silent film star photographs, fan photos and real photo postcards, many of which are hand-signed or rubber-stamp signed by their subjects. Other ephemera includes press info and publicity about the proposed Hollywood Motion Picture and Television Museum, personal documents of both George and Violet from birth on, early film fan publications, and much more. Collection features extensive coverage in vintage photos of silent-era comedienne Mabel Normand, plus Charlie Murray, Mary Pickford, Marguerite Clark, and several others. Presumed genuine signatures include Mabel Normand, Chester Conklin, Marguerite Clark, Gertrude Selby, Clara Horton, Max Terhune, and Charles Murray. All in all a fascinating time capsule of the silent screen scene from first hand participants. Condition varies significantly throughout, though the elements of greatest value, the vintage photographs, are with very few exceptions very good to fine condition. **\$400 - \$600**

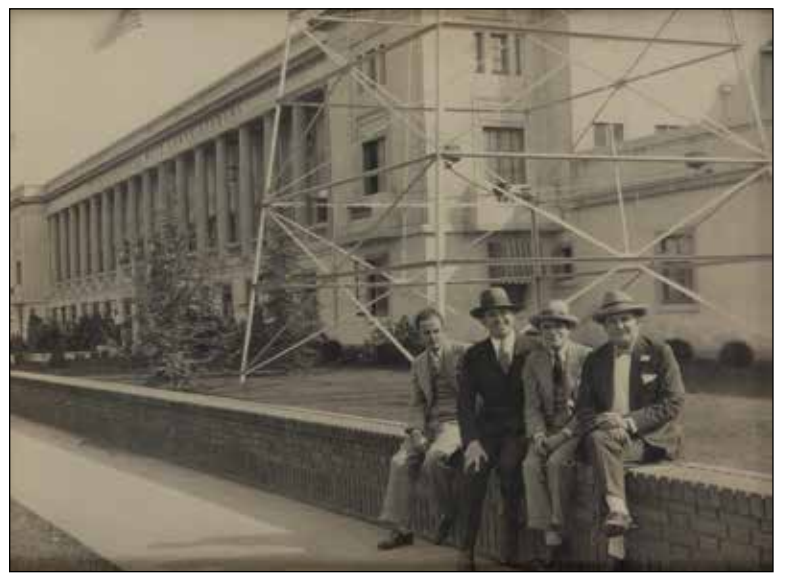


430. Theda Bara “Cleopatra” vulture headpiece from *Cleopatra*.(Fox Film Corp., 1917) Vintage original vulture coronation crown. When Theda Bara presented young teenager Joan Craig with her cherished costumes shortly before her death, Joan asked her what was the most precious item. Theda instantly replied that it was her vulture coronation crown from *Cleopatra*. The former star savored the memory of personally designing this piece, and choosing the various colors of thread woven through the majestic crown. Of course, 1917 audiences couldn’t fully appreciate the creation in the black-and-white film, but you can now enjoy the crown in all its colorful magnificence! One can imagine the thrill Theda enjoyed the day she first wore her wondrous “Queen of the Nile” coronation crown, fashioned as a vulture, with multi-colored wing and tail feathers and a cocked head so the left eye peers imperiously at you. (The right eye is still there too.) The wingspan measures a full 22 in., while tip of beak to end of tail feather measures 15 in. The wings drape down either side of the queen’s head and the interior retains the attached, very thin tissue paper, a worthy component of a true star’s headpiece. This is a striking curio from a legendary actress in her most celebrated role, and had been one of Theda’s most cherished reminders of her long-gone but never-forgotten superstardom. Concept is based on the Egyptian vulture goddess, Nekhbet. Constructed of jeweled eyes, multi-colored yarn embroidery, white silk, and light mesh inner lining. Accompanied by COA. Exhibits age, production wear and handling. In very fine condition. **\$25,000 - \$35,000**





431. *The Birth of a Nation* hand-painted Danish 3-sheet. (Epoch Producing, 1915/R'ca. 1922) Vintage Danish 38 x 78 in. hand-painted 3-sheet poster for one of the most important, and equally controversial films of all time, D.W. Griffith's *The Birth of a Nation*. Simultaneously acclaimed for its numerous cinematic innovations, while in a prevailing historical opinion, being nearly single-handedly responsible for the rebirth of the Ku Klux Klan due to its screen depiction of newly-freed African-Americans as usurpers and layabouts, warning of a "rising tide of color" subverting established (white) American values. Expertly hand-executed in gouache, on paper which was muslin-backed at the time of distribution to preserve its integrity throughout multiple outdoor display usages. Due to the immense, unprecedented popularity of this film, it was the first in history to run virtually continuously for a number of years after its US release in 1915, and its first wide distribution throughout Europe in 1918, and therefore it is quite difficult if not impossible to say exactly when this very early poster came into use, but it certainly dates from the initial long run of ca. 1918-1922. Folded as virtually all film posters were at this time for ease of transfer to its next screening, with noticeable wear and scuffing at folds and extremities, plus numerous nail and pin holes throughout the unpainted border from a number of postings, though considering this amazing historic artifact is approx. 100 years old, it remains nearly as bright and attractive as the day it was painted, with no apparent color fade or significant age or handling aside from that described. With the stated considerations for age and its fragile and ephemeral medium, this likely unique poster is in good condition overall. **\$2,000 - \$3,000**



432. Darryl F. Zanuck with three Warner brothers in front of Warner Brothers West Coast Studios photograph. (ca. 1940s) Vintage original 12.75 x 9.75 in. framed photo of Zanuck with Jack, Sam and Albert Warner, seated in front of the studios. Exhibiting age and wear. In vintage very good to fine condition. **\$200 - \$300**



433. Charlie Chaplin's 1922 Motor Vehicle Driver's License. (1922) Vintage original printed 3.75 x 2.5 in. State of California Motor Vehicle Department card. With typed information in printed spaces including Age "Apr. 16 1889", Height "5ft. 5in.", Color Eyes "Blue" and more. Issued May 11th, 1922. The verso retains Chaplin's typed address, a postage stamp and post office cancellation inkstamps. Exhibiting age, handling, some soiling and toning. In vintage very good condition. **\$400 - \$600**



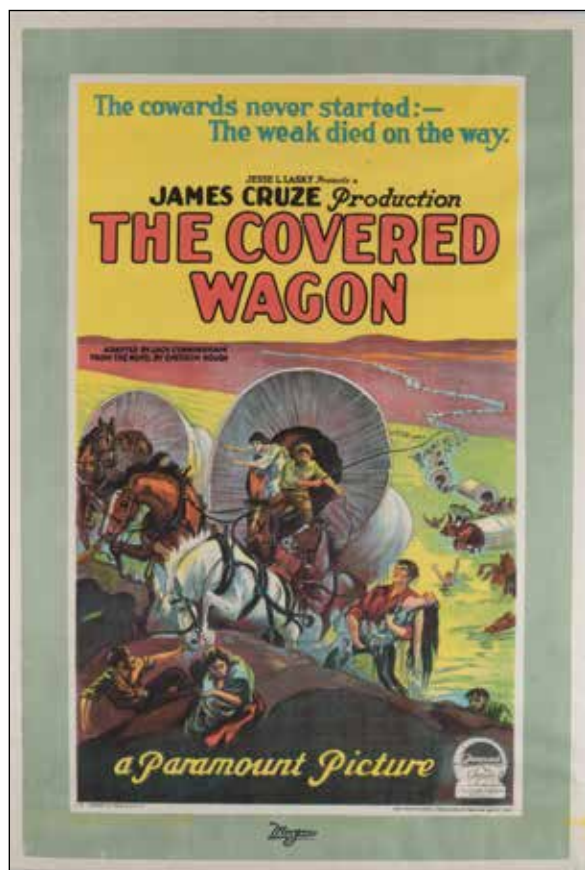
434. [Guy Carleton Wiggins] attributed original painting "The Library in Winter".

Accomplished in oils on 24 x 20 in. stretched linen canvas. A recurring subject in the artist's canon, this is an impressionistic rendering of a snowy New York cityscape with sky a-flurry as bundled pedestrians trundle past stately and imposing civic buildings. Guy Carleton Wiggins (1883-1962) was an American painter known for his impressionistic depictions of New York and rural Connecticut. Son of painter Carleton Wiggins, Guy studied under William Merritt Chase and Robert Henri at the National Academy of Design. His work was critically acclaimed during his lifetime, and he was the subject of several exhibitions. Wiggins wintered in Manhattan, where he painted the city's snow covered buildings, streets, and their inhabitants from his window. Today, his works are held in the collections of the Metropolitan Museum of Art in New York, the Art Institute of Chicago, and the National Gallery of Art in Washington, D.C., among others. Sold as-is. Not subject to return. **\$10,000 - \$20,000**





435. San Francisco the Sutro Baths Seahorse bicycle. (ca. 1896–1950s) Vintage original hand made decorative figural seahorse bicycle. Constructed of hollow cast composite materials, carved wood and metal components. With independently turning pedals, wheels and handlebars and expertly painted in metallic gold paint. The legendary Sutro's Baths opened in 1896 with a 10,000 bather capacity. As famous for its décor as its function, attendees would encounter Egyptian mummies, stuffed birds, stuffed snakes fighting stuffed jaguars, totem poles, cigar-store Indians, exotic tropical plants and insects, coin collections, photograph collections, fine art and yes, fascinating and ornate objects like this and other glamorous, whimsical objects. There were purported to be no more than 8 to 10 of these unique bicycles made by a Chinese artist and all of them were purchased for display at the Sutro Baths. One bike ran back and forth on a wire stretched above the baths. Later, all of the bikes were sold off and only a rare few have been seen since. This carousel horse-style bike measures 48 x 32.5 x 12.25 in. and is accompanied by a 40 x 7 in. metal display base. Exhibiting age, wear and handling. In vintage fine condition. **\$20,000 - \$30,000**



436. The Covered Wagon 1-sheet poster. (Paramount, 1923) Vintage original 27 x 41 in. US 1-sheet poster Style C for *The Covered Wagon*. Originally folded as issued with virtually no discernable wear, now linen-backed with nearly no retouching having been necessary. Linen selva trimmed nearly to edge of poster without compromising it in any way. This could easily be the finest unretouched example of this uncommon poster in existence. Very good to fine condition. **\$1,200 - \$1,500**



437. Tom Mix 1-sheet poster for Eyes of the Forest. (Fox, 1923) Vintage original 27 x 41 in. US 1-sheet stone lithograph poster. Depicting an action packed scene of a bound Mix battering his captor with a vignette of an angry posse. Linen-backed with minor retouching. Original folds still evident. Some minor spot bunching of poster in upper image. In vintage very good condition **\$1,200 - \$1,500**



438. Wages of Virtue window card poster. (Paramount, 1924) Vintage original heavy weight poster measuring 14 x 22 in. with play date field handwritten, "Needham Theatre Wed + Thurs" in faded ink. Exhibiting age and wear with corner bumping, edge wear and mild edge toning. In vintage very good condition. **\$600 - \$800**



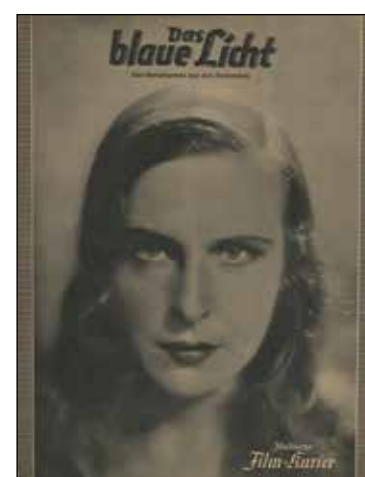
439. Vintage Hollywoodland residential development photograph keybook (1923) Vintage original leather and board bound and bradded 11 x 8.5 in. keybook photo album containing 30+ gelatin silver 10 x 7.5 in. photographs tipped to linen. Featuring images of the undeveloped Hollywood area that would become the hub for the burgeoning American filmmaking and entertainment industry. With views of structures, the Hollywoodland sign on the mountains, vacant lots, construction, and 5-structural sketch photos. The cover bears gold gilt embossed text reading, "Hollywoodland, 'America's Finest Residential Environment'". Exhibiting age and wear to the cover. Photos exhibit age and even toning. In vintage very good to fine condition. **\$1,500 - \$2,000**



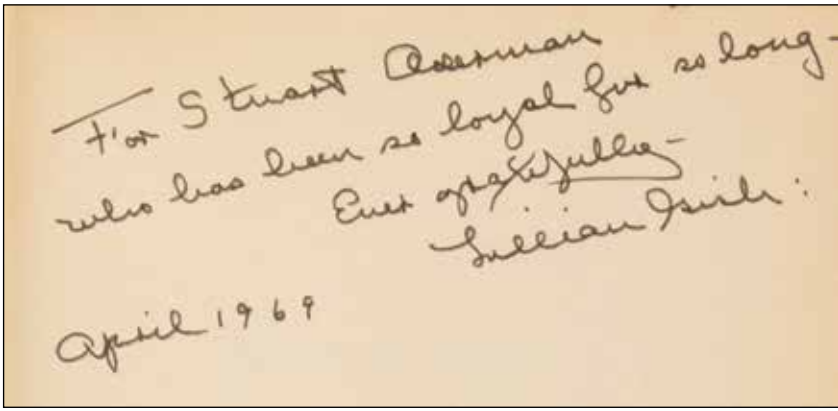
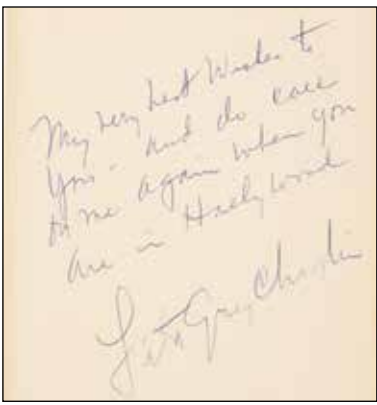
440. Battleship Potemkin first US release 3-sheet poster.(Goskino, 1925/U.S. release 1926) Vintage original 40 x 80 in. US 3-sheet poster for Russian director Sergei Eisenstein's critical and historical masterpiece *Battleship Potemkin*, set during the Russian revolution of 1905. Eisenstein introduced watershed filming techniques which remain influential to this very day. Less than a handful of original-release Russian posters have changed hands in remembered history, some for as much as a quarter million dollars; this hyper-rare original-release US poster is the only example we have ever heard of in our 40+ years of experience. Poster was folded as originally distributed, and acquired expected cracks, tears, and very minor losses over its 90-year lifetime, though limited almost entirely to folds and junctions. With its current conservation onto acid-free Japan-paper and linen, it received an archivally correct brush and pencil retouching (not airbrushing, as is more common) which is most evident in the entire border, and much less so throughout the interior, which, apart from the aforementioned folds, shows fresh original unmolested color and surface texture. Very good to Fine condition. **\$40,000 - \$60,000**



441. Gold Heels 1-sheet poster (Fox, 1924) Vintage original 27 x 41 in. US 1-sheet stone lithograph poster for the high stakes horse racing-themed silent picture. Linen-backed with retouching to original folds, titles, and background. Presents in vintage very good condition. **\$800 - \$1,200**



442. Leni Riefenstahl collection of (14) vintage programs, photo-lobby cards, and more. (Various, 1920s-2000s) Eclectic collection of (14) ephemeral artifacts documenting the career of mountain-film actress and acclaimed filmmaker Leni Riefenstahl, including original German programs from some of her most famous titles like *Olympia*, *S.O.S. Iceberg*, *Storm Over Mont Blanc*, *The Blue Light*; German lobby cards from *Tiefland* (1954) and *White Hell of Pitz Palu* (R-50s); reissue Japanese herald for *Triumph of the Will*, and more. General age and handling, one item is a cover only from a vintage French magazine, overall good to very good condition. **\$200 - \$300**



444. Hollywood Insider Stuart Oderman personal collection of (12) Charlie Chaplin and Lillian Gish ephemera.(ca. 1940s-1970s) Vintage original collection of (12) ephemera including (5) theater playbills, (1) First Edition hardbound 372-page “Lillian Gish, The Movies, Mr. Griffith, and Me”, written by Lillian Gish and Ann Pinchot, inscribed on first free end paper, “For Stuart Oderman who has always been so loyal for so long, Ever gratefully, Lillian Gish, April 1969”, (1) First Edition 325-page “My Life with Chaplin”, written by Lita Grey Chaplin and Morton Cooper, inscribed on first free end paper, “My very best wishes to you – and do call on me again when you are in Hollywood, Lita Grey Chaplin”, (4) photos ranging in size from 3.5 x 3.5 in. to 8 x 10 in., 1-inscribed and signed by Charlie Chaplin, (1) black and white lobby card from *The Circus* signed, “Hello! Charlie Chaplin” in black ink lower right, and (1) newspaper ad for *Mickey*. Exhibiting age, wear, programs and ad are toned and chipped. Overall in vintage fair to fine condition. **\$300 - \$500**



445. Charlie Chaplin window card for *The Circus*. (United Artists, 1928) Vintage original US window card-measuring 14 x 22 in. With play date field stenciled, Fri. & Sat. Apr. 13 & 14” in black, and handwritten in pencil in top left corner, “Fri + Sat 4/14 4/14”. Exhibiting age, toning, bumped corners, and some damp staining and sensitive repair to right side of art. In vintage good condition. **\$900 - \$1,200**



446. Railroad spike promotional gift for Cecil B. De Mille's *Union Pacific*. (Paramount 1939) Vintage original solid brass 5.75 x 1.5 in. railroad spike given out to promote the film *Union Pacific*. Imprinted over four sides of the spike is, “Cecil B. Demille’s ‘Union Pacific’ starring Barbara Stanwyck – Joel McCrea, 70th Anniversary Completion First Transcontinental Railroad A Paramount Picture”. Exhibiting age and handling. In vintage very good condition. **\$200 - \$300**



447. Douglas Fairbanks period style table and bench from *The Iron Mask*. (United Artists, 1929) Vintage production made period-style wooden table and bench, screen used in the Douglas Fairbanks swashbuckling adventure classic, *The Iron Mask*, adapted from Alexandre Dumas’ *The Man in the Iron Mask*. In addition to his starring role (this was his last silent picture), Fairbanks also acted as producer, with the film being made for his United Artists Studios. As such, Fairbanks kept this table and bench after production, and later gifted it to associate Jimmie Archibald. A metal plaque was added to the tabletop for the occasion, engraved, “To Jimmie Archibald from Douglas Fairbanks, built in studio shop especially for and used by me in *The Iron Mask* 1928”. Table measures 77 x 35 x 32 in., bench 54 x 18 x 18 in. Exhibiting some age and wear, though at over ninety years old, the handsome, handmade table and bench are remarkably well preserved (this was truly the Golden Age of studio craftsmanship). Formerly exhibited at the Valley Relics Museum in Los Angeles, California. A wonderful artifact from the first King of Hollywood and one of the most exciting films of the silent screen. **\$3,000 - \$5,000**





448. Reed Hadley "Zorro" suit from *Zorro's Fighting Legion*, Chapter 7: "The Fugitive". (Republic Pictures, 1939) Vintage original Western period costume including (1) navy blue wool coat with peaked lapel, hooded shoulders, ornate taupe wool appliques all over, decorative silver buttons, interior lined in taupe silk and (1) pair matching pants with applique panels, rows of silver buttons, hook and eye closure. Pants retain internal, "Western Costume" bias label with faded handwritten, "Mr. Had...", also with Western Costume barcode sticker and stamp. In vintage fine to very fine condition. **\$600 - \$800**



449. Darryl and Virginia Zanuck monogrammed silverplate bowl gifted by Howard Hughes as an anniversary present. (ca. 1930s-1940s) Vintage original silverplate footed punchbowl gifted to the Zanucks by Howard Hughes on the occasion of an anniversary. With lion's head hoops holding handles on either side of the bowl and scalloped lip. Monogrammed on the front with the figure of a Unicorn and an elaborate engraved scroll of initials, assumed the Zanucks. The impressive bowl measures 10.5 in. round x 6.5 in. tall. Exhibiting age, use and some rubbing to the plate. In vintage very good condition. Comes with a signed COA by Darrylin Zanuck. **\$400 - \$600**



450. MGM Lion bronze studio desk paperweight. (ca. 1930s-1940s) Vintage original cast bronze MGM lion paperweight measuring 5 x 3 x 2.5 in. and featuring the majestic mascot roaring on a ledge. With raised text reading, "Metro-Goldwyn-Mayer Lion / The Greatest Star on the Screen" embossed on both sides of the base with green felt bottom. Made by the A. C. Rehberger Co., Chicago, IL. An authentic piece of legendary MGM Studio history. Exhibiting age and patina. In vintage very good condition. **\$300 - \$500**



451. Actor Robert Board (2) personal photo albums containing (460+) photographs of Golden Age movie stars with many unique candid shots. (ca. 1940s-1960s) Vintage original (2) photo albums filled with (460+) black and white and color photographs of movie stars ranging in size from 2 x 3.5 in. to 5 x 3.25 in. Many candid or paparazzi photos of subjects including Clark Gable, Jean Harlow, William Powell, Jean Arthur, Gregory Peck, Robert Mitchum, Alice Faye, Loretta Young, Lucille Ball and Desi Arnaz, Gary Cooper, Judy Garland, Cary Grant, Deanna Durbin, Greer Garson, Lana Turner, Gloria Swanson, Bette Davis, George Raft, Glenn Ford, Joan and Christine Crawford, Ingrid Bergman, Ronald and Nancy Reagan, Greer Garson, Tyrone Power, Danny Kaye, Edward G. Robinson and many more. In different locations and events including walking on Sunset Boulevard, Paramount Studios, Santa Anita race track, Grauman's Chinese Theater, Academy Awards, benefits and more. Most photos tipped to pages of the albums with some loose. Interested bidders are encouraged to view this lot in person, by appointment at our offices. Photos exhibit age, wear and handling. In vintage good to fine condition. **\$1,000 - \$1,500**



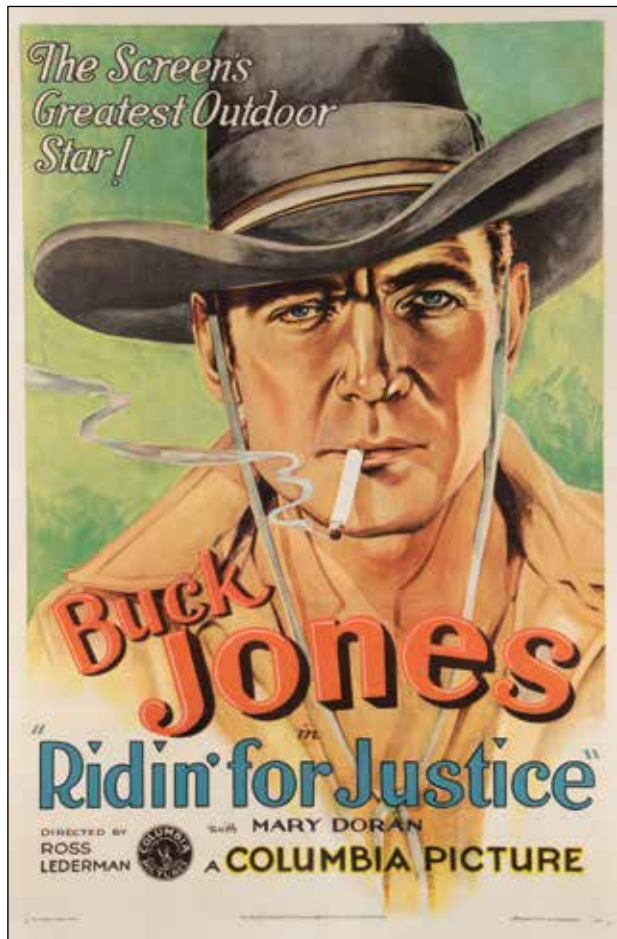
452. Spencer Tracy Seattle Star trophy for heroism and to promote *Me and My Gal*. (1932) Vintage original silver plate trophy awarded to Patrolman J.T. (Tom) McGill for apprehending an armed man without shooting. With engraved "Seattle Star, Spencer Tracy Trophy presented to Officer J.T. McGill, Seattle Police Department For Greatest Act of Heroism During 1932", mounted on a hollow, open bottom resin base. The honor was part of a sponsored movie promotion for Spencer Tracy's latest film, *Me and My Gal*, in which Tracy stars as "Danny Dolan", a cop who earns a \$10,000 reward for capturing a notorious gangster. The trophy measures approx. 13.2 x 7.75 in. Exhibiting age, wear, handling, expected patina and light surface scratching to silver. In vintage very good condition. **\$300 - \$500**



453. Marlene Dietrich (7) lobby cards from various films including *Kismet*, *Destry Rides Again*, *Follow the Boys*, and more. (1939-1948) Collection of (7) color 14 x 11 in. lobby cards. Including (1) *Destry Rides Again*, (1) *The Flame of New Orleans*, (1) *Kismet* (1) *The Garden of Allah* and (1) R-1945, (1) *Follow the Boys*, and (1) *Seven Sinners*. Exhibiting age, wear and handling, some pinholes, chipping, even toning, soiling, and edge loss, with the *Kismet* card exhibiting one small breach, not affecting art. In vintage good to very good condition. **\$200 - \$300**



454. Marlene Dietrich "Shanghai Lily" signature publicity robe from *Shanghai Express*. (Paramount, 1932) Vintage original floor-length black silk chiffon collarless open front robe with silver embroidered dots, bias hem in back and tie and hook and eye closure. Featuring unique oversize split flared cuffed long sleeves with snap fasteners. Lined throughout in black silk. Worn by Dietrich for an important portrait sitting with famed photographer Eugene Robert Richee. In the resulting photos, some of the most iconic captured of Dietrich during her time at Paramount, the robe's silver embroidery combines with Richee's studio lighting to dazzling effect. The portraits were widely circulated in promotion of the landmark Dietrich and Josef von Sternberg collaboration *Shanghai Express*. Dietrich also uses the garment as a prop in the film, taking it from a rack and throwing it onto her bed during a scene with Anna May Wong in their train cabin. The robe has been modified for subsequent productions and exhibits mild fabric loss to left shoulder, some fraying to hem, and minor age and production wear. Overall in vintage very good condition. **\$10,000 - \$12,000**



455. Buck Jones rare 1-sheet poster for the Pre-Code Western *Ridin' for Justice*. (Columbia, 1932) Vintage original 27 x 41 in. US 1-sheet poster for the classic Pre-Code Buck Jones Western. Featuring the sort of bold, rugged imagery that Philip Morris would later capitalize on to great success with their Marlboro Man ad campaigns, appropriate to this racy tale of a gun-slinging lothario who steals the heart of the marshal's wife. Linen-backed with some general retouching, most evidently to original folds, corner pinholes, borders, and lower third. Presents in very good condition. **\$2,500 - \$3,500**



456. *Viva Villa* window card poster. (MGM, 1934) Vintage original heavy weight poster measuring 14 x 22 in., with play date field stamped, "Ritz, Winner, S.D., Sun Mon Aug 5 & 6". Exhibiting age and wear with mild corner bumping, small breach lower right edge, and pinholes from previous display. In vintage very good condition. **\$200 - \$300**



457. Robert Riskin 1934 Best Writing Academy Award for Frank Capra's *It Happened One Night*. (Columbia Pictures, 1934) Vintage original "Oscar" trophy awarded to Robert Riskin for "Writing Screen Play" for the American romantic comedy starring Clark Gable, Claudette Colbert, and Walter Connolly. Classified as a "pre-Code" production, *It Happened One Night* is among the last romantic comedies created before the MPPDA began rigidly enforcing the 1930 Motion Picture Production Code in July, 1934. The movie was released just four months prior to that enforcement. In the entertainment industry and the world over, the "Oscar" statuette is indisputably the most treasured and iconic symbol of the filmmaker's accomplishment and the public's romance with Hollywood glamour and movies. This vintage male "Oscar" statuette stands 12 in. tall with the cast metal, gold-plated figure measuring 3.5 in. wide by 10.25 in. tall. The beveled black base is 5.25 in. round at the bottom, tapered to 4.5 in. where the base attaches to the film reel that forms the integral foot of the metal statue. Sculptor George Stanley (who also fashioned the famous Muse Fountain at the Hollywood Bowl) sculpted Cedric Gibbons' original design in clay and Sachin Smith cast the statuette. Consisting of a pewter-like alloy called "Britannia metal", which is then plated in copper, nickel silver, and finally, 24-karat gold. The original Oscar mold was cast in 1928 at the C.W. Shumway & Sons Foundry in Batavia, Illinois. Since 1983, Oscars are fabricated each year in Chicago by Illinois manufacturer R.S. Owens & Company. A 2 x .75 in. cast brass plaque reads "Academy of Motion Picture Arts and Sciences First Award 1934" and is affixed to the front of the base. Etched in the mold at back of film reel, "George Stanley 1928, Art Bronze Foundry". The black felted bottom features an inset medallion engraved, "Academy First Award for Robert Riskin for Writing Screen Play of *It Happened One Night*". The movie would go on to win Oscars in all 5 categories it was nominated for including Best Picture for Columbia, Best Director for Frank Capra, Best Actor for Clark Gable, Best Actress for Claudette Colbert and this award for Best Writing. Riskin is also known for writing *Lost Horizon*, *You Can't Take it With You*, *Meet John Doe* and other classics. The statuette's finish exhibits very minor rubbing and age. Affixed medallion exhibits expected age and patina and is loose. The black base exhibits light wear. In vintage good to fine condition. This is an early example of this instantly recognizable and world-famous prize and one of extremely few Oscars ever made available to the public. **\$150,000 - \$250,000**





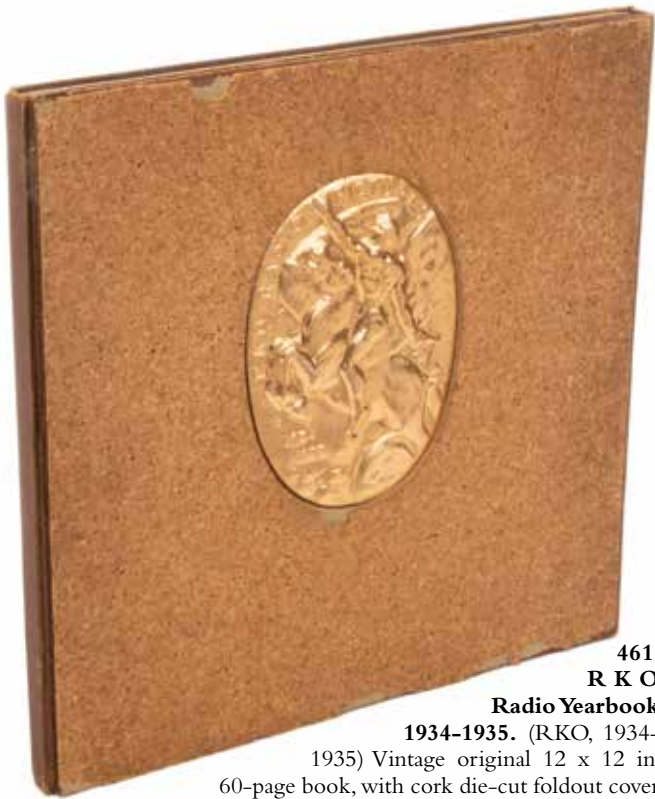
458. John Wayne 1-sheet poster for *Riders of Destiny*. (Monogram, 1933) Vintage original 27 x 41 in. US 1-sheet poster for the early John Wayne B-Western *Riders of Destiny*. Printed in stone-lithography with a rather exquisite color palette, this has long been considered one of the absolute finest early Wayne poster images, and less than a handful of these have ever changed hands in public venues. Originally folded as issued with virtually no discernable wear, now linen-backed with nearly no retouching having been necessary. Linen selva trimmed nearly to edge of poster without compromising it in any way. This could easily be the finest unretouched example of this extremely scarce artifact in existence. Very good to fine condition. **\$1,500 - \$2,500**



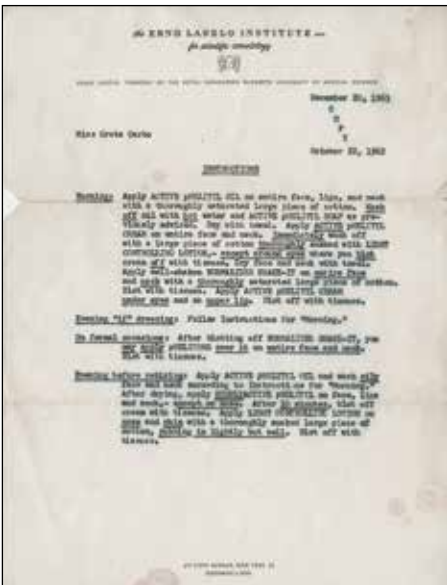
459. Felix Knight "Tom-Tom" tunic from Laurel & Hardy's *March of the Wooden Soldiers*, working title: "Babes in Toyland". (MGM, 1934) Vintage original sleeveless, collarless brown wool tunic embellished with painted brass studs. With leather lace up front closure, interior lined in olive drab silk. Retaining internal "Western Costume" bias label handwritten, "Felix Knight" and with additional studio inkstamps. Sleeves removed and brass studs added for a subsequent production. Exhibiting age, production wear, handling, general rubbing to components, minor tears, and some missing brass studs. In vintage good to very good condition. **\$400 - \$600**



460. "Mini-Oscar" statuette from Columbia Pictures' 15th anniversary for the "Big Five" Oscar sweep of *It Happened One Night*. (1935) Vintage original miniature Academy Award "Oscar" statuette made by Columbia Pictures Corporation in 1935 to celebrate their 15th anniversary and the film *It Happened One Night* becoming the first motion picture to achieve the "Big Five" sweep at the Academy Awards winning Best Picture, Best Actor, Best Actress, Best Director and Best Screenplay. Columbia's president Harry Cohn is thought to have conceived of the idea of issuing these miniature Oscars, which served as table decorations at the anniversary celebration. Manufactured by Gorham & Co., this male statuette stands 5.5 in. tall with the cast gold metal figure measuring 1.5 in. wide by 4.25 in. tall. The beveled black base is 2.5 in. round at the bottom, tapered to 1.25 in. where the base attaches to the film reel that forms the integral foot of the metal statue. Engraved on a plaque affixed at the front of the base is, "Academy of Motion Picture Arts and Sciences First Award Columbia Pictures For the Best Picture of the Year" and on a similar plaque at the back of the base, "15th Anniversary Columbia Pictures 1920-1935". Previously a B-movie studio with successful westerns and serials, *It Happened One Night* helped move Columbia into the big time and, with Frank Capra's other films, helped to keep the studio going through the Depression, as well as inspiring American men to forego undershirts like the bare-chested idol Clark Gable had in the film. Very few of these statues ever reach public hands. The mini-Oscar exhibits heavy plate rubbing, an aged patina, and chipping to the lacquered base. In vintage good condition. **\$3,000 - \$5,000**



461. R K O Radio Yearbook 1934-1935. (RKO, 1934-1935) Vintage original 12 x 12 in. 60-page book, with cork die-cut foldout cover with oval window, which allows a gold foil image of a man on a Pegasus to be visible. The book was made to tout the proposed slate of upcoming films produced by RKO, as a pitch to encourage theaters to book in advance. With full-page pressed cardboard images of actresses Ann Harding, Irene Dunn, Katharine Hepburn. Features several illustrations of upcoming films with portraits of Katharine Hepburn for *The Little Minister*, a pop-up piece for *Radio City Rebels*, which features a line of chorus girls, Fred Astaire/Ginger Rogers in *The Gay Divorcee*, a Johnny Weissmuller film, and a foldout of *The Last Days Of Pompeii*. Exhibiting age, wear and handling. Cork has some very minor chipping to edges. In vintage good to very good condition. **\$800 - \$1,200**



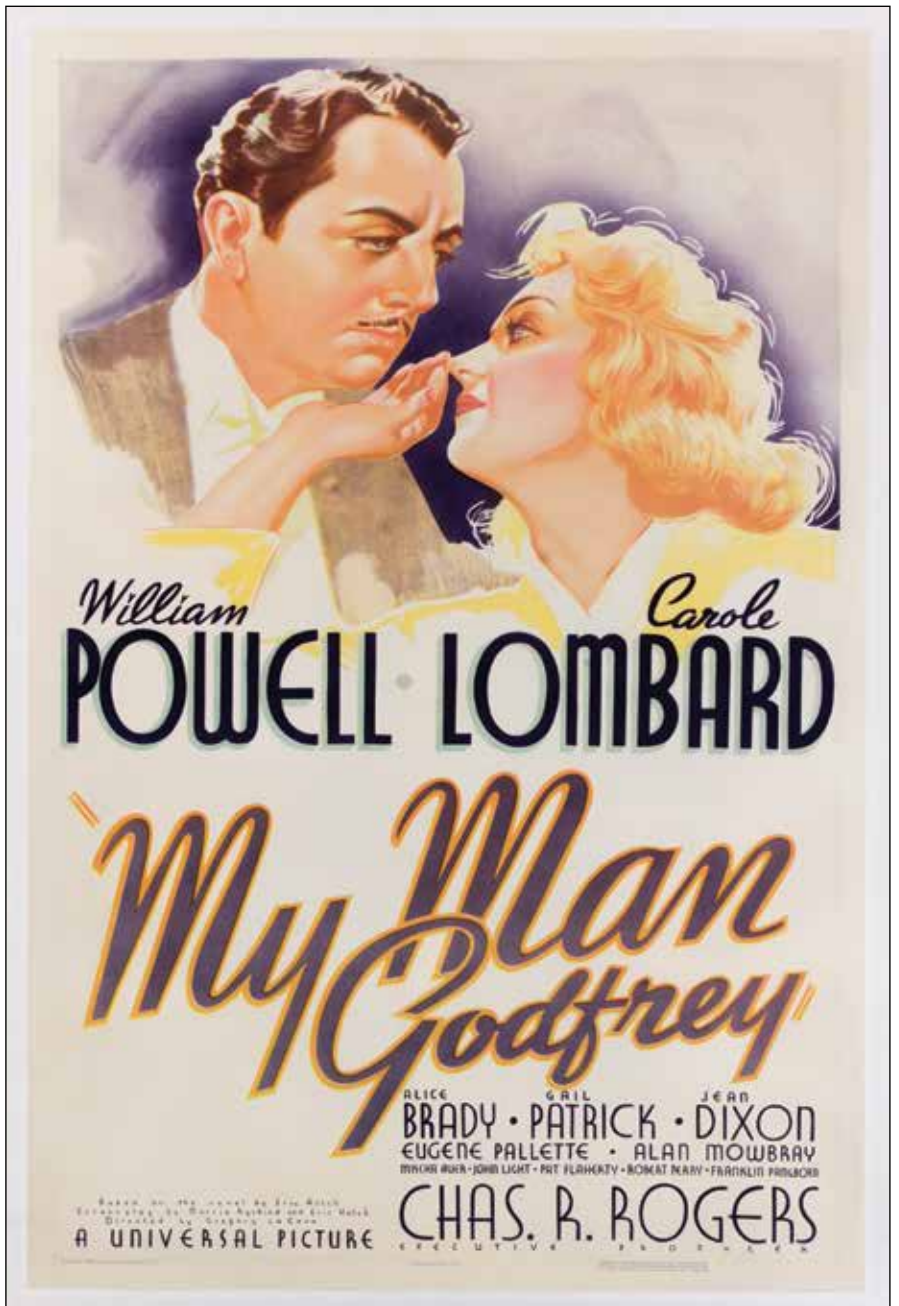
462. Greta Garbo personal skin care regimen document from pioneering dermatologist Erno Laszlo. (1962) Vintage original instruction sheet printed on 8 x 10.5 in. "The Erno Laszlo Institute for Scientific Cosmetology" stationery. Dated December 20, 1963. Addressed to "Miss Greta Garbo" and containing instructions for skin care, in part: "Morning", "Evening", "if" dressing", "On formal Occasions" and "Evening before retiring". In addition to Garbo, Laszlo's famous clients included the Duchess of Windsor, Lillian Gish, Grace Kelly, Ava Gardner, Katharine Hepburn, Audrey Hepburn, Marilyn Monroe, and Jacqueline Kennedy Onassis. Document retains transmittal folds, some paper loss to edges, toning and minor border staining. In vintage very good condition. **\$300 - \$500**



463. Warner Bros. metal paperweight wrap gift for *A Midsummer Night's Dream*. (Warner Bros., 1935) Vintage original cast metal decoration featuring reliefs of William Shakespeare, Max Reinhardt, and three of the Warner brothers, measuring 8.2 x 2.75 in. Exhibiting minor edge chipping along bottom edges. In vintage very good to fine condition. **\$200 - \$300**



464. Charles Laughton "Captain Bligh" Royal Navy officer coat and vest from *Mutiny on the Bounty*. (MGM, 1935) Vintage original (1) blue wool double-breasted naval jacket trimmed at wide lapel and cuff with ivory wool, ornamented with gold metal anchor buttons, 2-faux hip flap pockets and quilted ivory satin lining. Retaining internal Gieves Ltd., bias label typed, "C. Laughton", with (1) crème wool button front vest with 2-hip flap pockets, handwritten on the interior upper back "Laughton" and retaining studio ink stamps. Exhibiting age, production wear, and minor staining to interior of vest. In vintage very good to fine condition. **\$10,000 - \$15,000**



465. *My Man Godfrey* 1-sheet poster. (Universal, 1936) Vintage original U.S. 27 x 41 in. 1-sheet Style D poster for *My Man Godfrey*, one of the indisputable top "screwball" comedies of the period. Though no longer married in off-screen life, Carole Lombard and William Powell still mesh perfectly on-screen, and absolutely sparkle here in this classic Depression-era tale of a zany anarchic rich girl who "collects" an apparent homeless man as a scavenger hunt trophy and proceeds to fall in love with him in spite of aggressive resistance from her controlling sister, and polite resistance from the man himself. The Academy recognized the brilliant performances by the principal cast with nominations for Best Actor, Actress, and both Supporting categories. Of the two different style 1-sheet posters created for this wonderful film, this is by far the more rare, and widely considered superior in its more realistic representation of the stars, as the Style 'C' poster is more of a cartoon-type caricature depiction. Poster is archivally linen-backed with moderate sensitive retouching to some of the background and title areas, especially in the lower margin. Now presents as very good to fine condition. **\$20,000 - \$30,000**

466. *The History of German Art Cinema* silent film photo book. (Cigaretten-Bilderdienst, 1935) Vintage original 136-page heavy cardstock bound "Vom Werden deutscher Filmkunst (Der stumme Film)", written by Dr. Oskar Kalbus, measuring 9.25 x 12.25 x .75 in. Richly illustrated history of German silent film with an average of 1-4 tipped black and white photos per page featuring great artists including Emile Jannings, Pola Negri, Conrad Veidt, Lil Dagover, Thea von Harbou, Paul Wugener, Hans Albers, and films including Friz Lang's *Metropolis*, *The Golem*, *Woman in the Moon*, *Faust*, *Cabinet of Dr. Caligari*, *Nosferatu*, and more, with German text articles. Exhibiting age, minor toning, and handling. In vintage good to very good condition. **\$200 - \$300**





467. *The Good Earth* (3) original scene concept artworks by Dan Sayre Groesbeck. (MGM, 1937) Vintage original (3) production concept illustrations for *The Good Earth* accomplished in pencil, charcoal and watercolor on 23 x 20 in. artist's board with 17.75 x 14.25 in. visible through mats. Groesbeck, fine artist turned illustrator, worked with the legendary Cecil B. De Mille and on landmark films including *Gone with the Wind*, *The Buccaneer*, *Samson and Delilah* and more. Exhibiting age, minor corner bumping, production wear and handling. In production used very good condition. **\$3,000 - \$5,000**



470. Spencer Tracy "Manuel" fisherman rain hat from the storm scene in *Captains Courageous*. (MGM, 1937) Vintage original brown twill rain hat with wide brim, integral earflaps, and chin strap with button closure. Interior lined in felt. Highly visible as the hat "Manuel" (Spencer Tracy) wears during the fateful storm which claims his life. Exhibiting age, production wear, handling, and heavy soiling. In vintage good to very good condition. **\$300 - \$500**

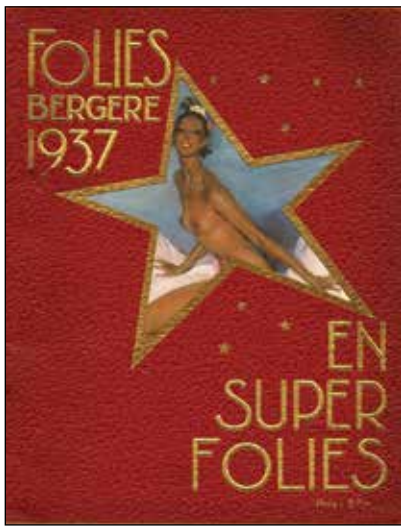


468. Stan Laurel and Oliver Hardy 3-sheet poster for *Flying Deuces*. (Astor, R-1941) Vintage original 41 x 80 in. US 3-sheet poster for the Foreign Legion-themed farce. Featuring large format caricatures of the beloved comedy duo. Originally printed in two sections, assembled and mounted to double-ply foam core. Some spot paper loss, edge wear and toning. In generally vintage very good condition. **\$800 - \$1,200**



469. Herbert Evans "Seneschal" medieval archery tournament tunic from *The Adventures of Robin Hood*. (Warner Bros., 1938) Vintage original sleeveless collarless maroon and gray colorblock velveteen tunic, interior lined in slate blue sateen twill, chest with gray and satin applique axes edged in gold bullion trim, with outlines of shield encircling, and left sleeve and side hook and eye and snap closure. Retaining internal Western Costume bias label handwritten, "Evans" in black ink (attributed to Herbert Evans). Exhibiting age, production wear, fading from previous display, soiling, seam separation down left openings, and minor loose threads/tears. In vintage good condition. **\$400 - \$600**

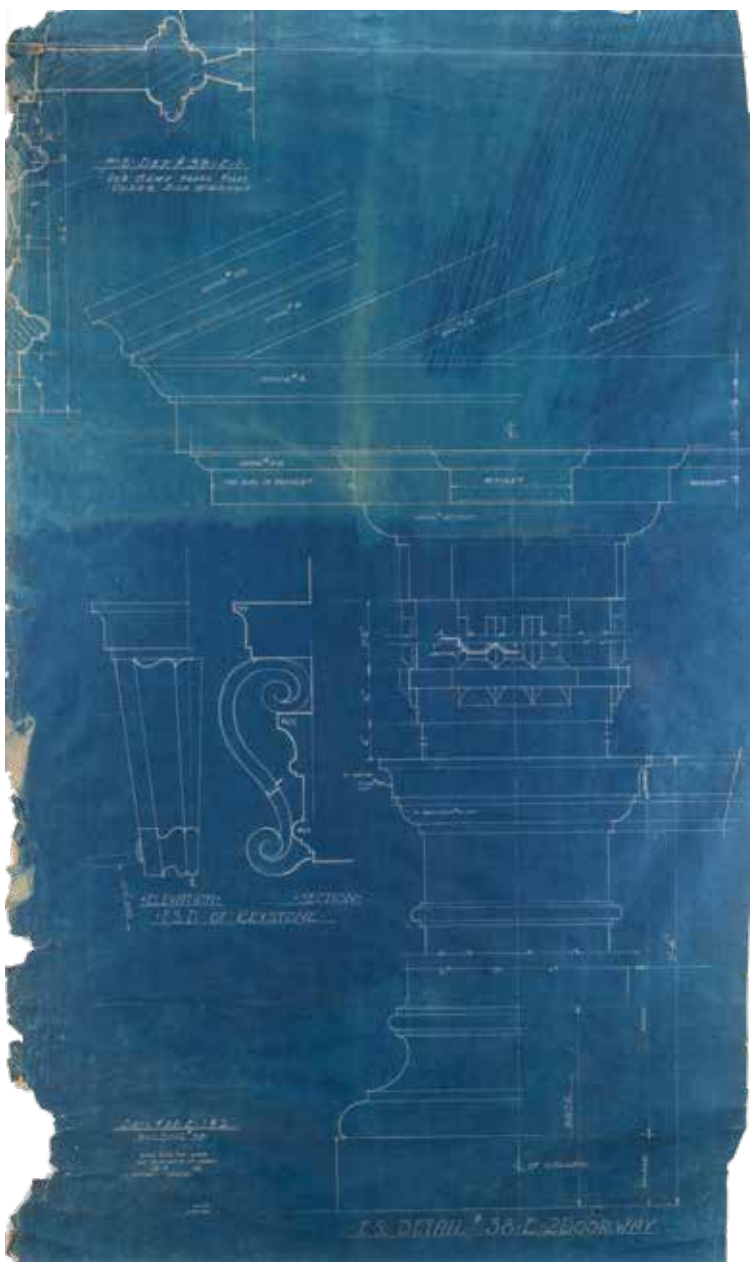




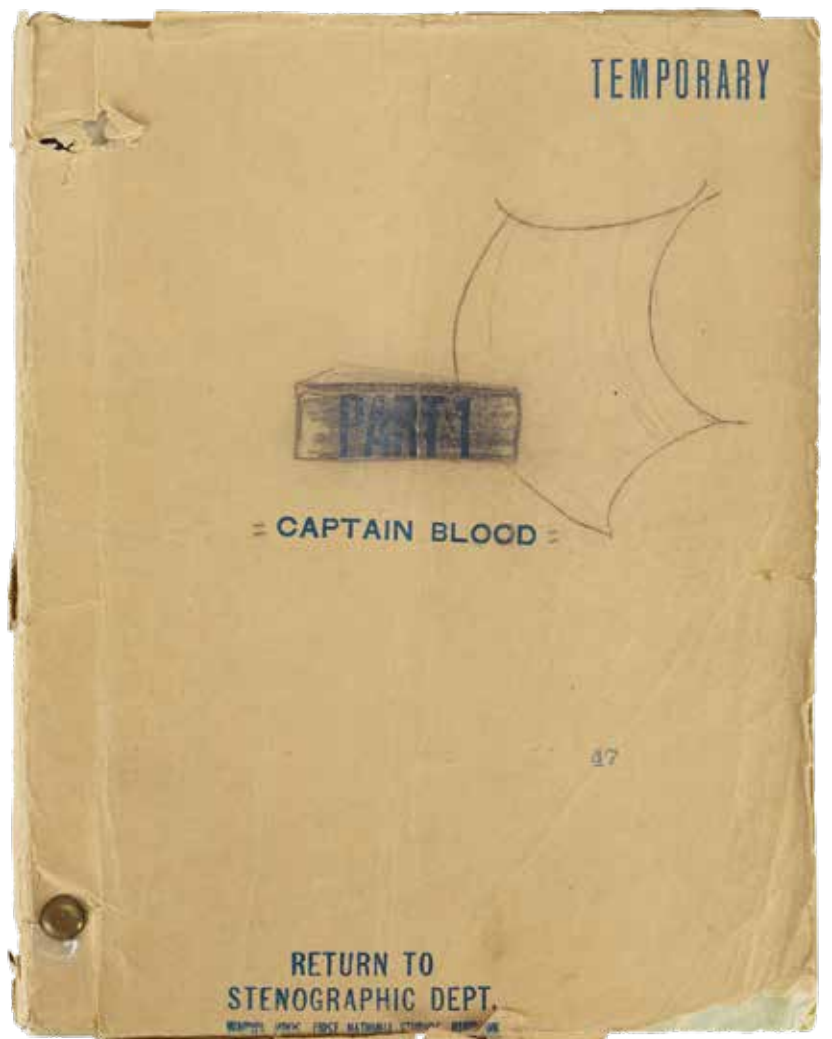
471. Follies Bergère 1937 program starring Josephine Baker and (3) vintage post cards.(1937) Vintage original 9.5 x 12.25 in. program with red textured and flocked die-cut front, gilt text and border around die-cut star design revealing first full color page tipped-in image of a smiling nude Josephine Baker. Features 36 rotogravure pages with numerous photos, several nude. Also includes (3) gelatin silver 3.5 x 5.5 in. postcards featuring Baker. Exhibiting minor age, handling, and even toning. In vintage very good to fine condition. **\$300 - \$500**



472. Marlene Dietrich and Gary Cooper (2) lobby cards for *Desire*. (Paramount, 1936) Vintage original (2) color 14 x 11 in. lobby cards. Exhibiting minor age with even toning. In vintage very good condition. **\$200 - \$300**



473. Collection of (9) Selznick Studio set design blueprints including *Gone With the Wind* and *The Magnificent Ambersons*. (MGM, 1939/RKO Radio Pictures, 1942) Vintage original (9) rolled blueprints for *Gone With the Wind* and *The Magnificent Ambersons* for sets including Kennedy's Store, Bldg. #14 - Bank Set, Church Set and more. Measuring approx. between 56 x 41.5 in. and 71 x 41.5 in. Exhibiting age, production wear, edge tattering, general heavy wrinkling, paper loss, staining, edge flaking and fading. In vintage fair to good condition. **\$1,000 - \$1,500**



474. *Captain Blood* excessively rare original script. (Warner Bros., 1935) Vintage original studio bound and brad-ded 198-mimeograph multi-color revision page Temporary Script written by Casey Robinson. Dated February 13, 1935. In the initial list of characters, a few actors' names have been written in, but not Flynn's. This film would launch Errol Flynn to superstardom. Various pages exhibit minor creasing at edges. With wear to top brad of the front cover as well as some light markings in pencil. Housed in a custom quarter leather cloth and board clamshell case with gold gilt lettering on cover and spine. In vintage very good to fine condition. **\$1,000 - \$2,000**



475. Cotton field original concept artwork for *Gone With the Wind*. (MGM, 1939)
 Vintage original concept sketch accomplished in pencil, gouache and watercolor on 30 x 22 in. artist's board. Signed at the upper right corner of art, "Lockwood". Exhibiting age, production handling, tack holes and shadows in corners and masking tape remnants on the edges of the verso. The art remains in vintage fine condition. **\$4,000 - \$6,000**

476. Cotton barge original concept artwork for *Gone With the Wind*. MGM, 1939)
 Vintage original artwork accomplished in charcoal, watercolor and gouache on 30 x 22 in. artist's board. Exhibiting light production wear. In vintage very good to fine condition. **\$4,000 - \$6,000**



477. Walter Plunkett costume sketch for Vivien Leigh "Scarlett O'Hara's" in mourning dress costume for *Gone With the Wind*. (MGM, 1939)
 Vintage original sketch accomplished in pencil, gouache, and ink on 13 x 19.75 in. artists' board. Signed in ink, "Plunkett" in the lower right below image. Exhibiting production handling, light soiling, edge toning and minor corner chipping. Pen notes in Plunkett's hand on the verso read, "I think this was an alternate of the Bazaar costume for Scarlett in *Gone With the Wind*. IT WAS USED!! Walter Plunkett". Retaining tape remnants to edges of the verso. In vintage fine condition. **\$6,000 - \$8,000**

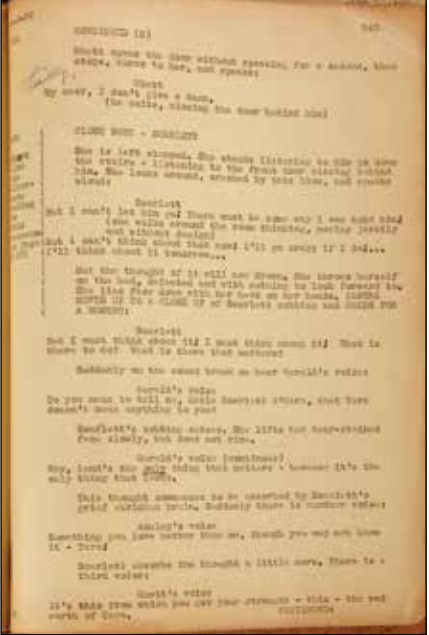
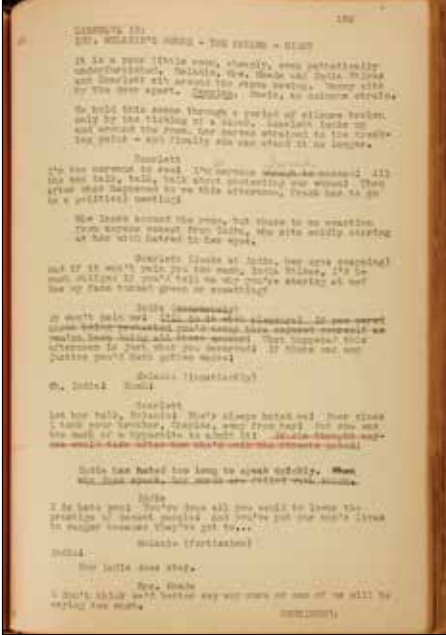
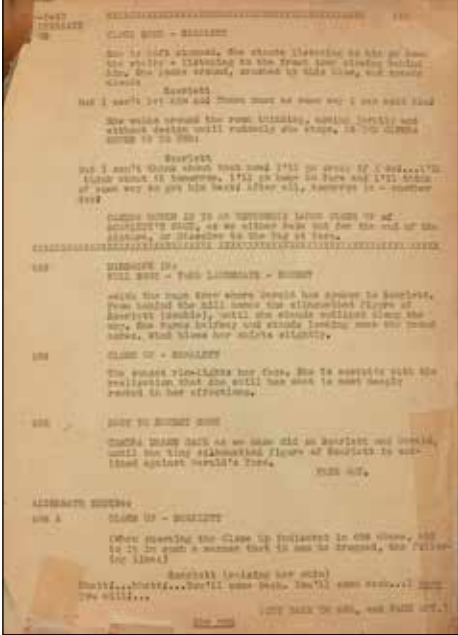
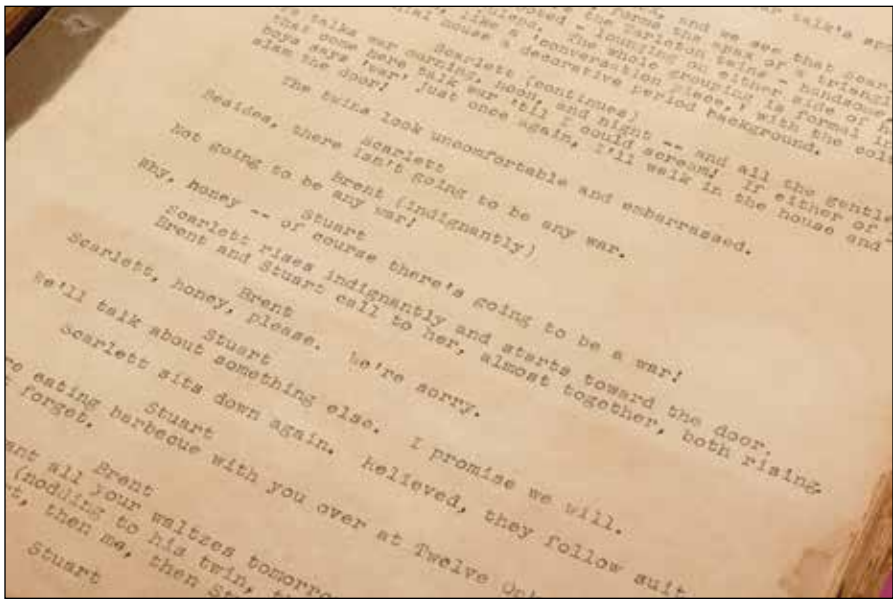
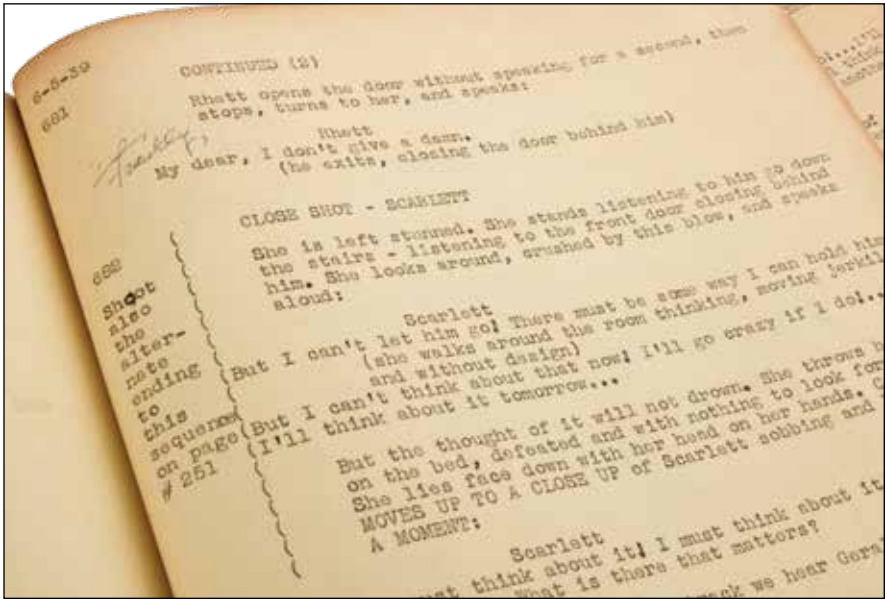


478. Walter Plunkett (2) costume sketches for Vivien Leigh "Scarlett O'Hara's" iconic "Drapery Dress" from *Gone With the Wind*. (MGM, 1939) Vintage original (2) sketches accomplished in pencil and gouache on 18 x 23 in. artist's board, each depicting concepts for the iconic drapery dress, 1-of the highly recognizable realized design, 1-unrealized concept, both elegantly signed "Plunkett" lower right of images. Each with Selznick International Pictures studio stamp on the versos, handwritten in red pencil, "For: 'Scarlett' Change No.: '29'". Exhibiting age and production wear, the realized design with light even toning, remnants of adhesive at top (not obscuring image), with some pin and staple holes. In vintage very good to fine condition. From the collection of Ronald P. Marshall. \$40,000 - \$60,000





479. “Scarlett and Rhett’s flight from the Burning of Atlanta” original concept artwork from *Gone With the Wind*. (MGM, 1939) Vintage original artwork accomplished in pencil and gouache on 19.65 x 15 in. artist’s leaf tipped to backing board with 3.75 x 1.45 in. production information sticker tipped upper right corner typed, “Set #24 Ext. McDonough Road”. For filming the burning of Atlanta, new false facades were built in front of the Selznick backlot’s many old abandoned sets, and Selznick himself operated the controls for the explosives that burned them down. Sources at the time put the estimated production costs at \$3.85 million, making it the second most expensive film made up to that point, with only *Ben-Hur* (1925) having cost more. Exhibiting age and production wear, corner loss, edge chipping and loss. In vintage good condition. **\$10,000 - \$15,000**



480. *Gone With the Wind* shooting script with alternate ending in leather cover from script clerk **Connie Earl**. (MGM, 1939) Exceedingly rare original studio tooled leather bound 251-page (missing pages 226 through 228, with synopsis of missing pages tipped into script) Shooting Script with multi-color revision pages dated 03/02/39 to 05/27/39. Written by Sidney Howard and dated February 27, 1939 on the interior typed board cover. This script was the personal copy of uncredited “Script Clerk” **Connie Earl**. Earl was one of few above the line production members who received these special ornately hand embellished leather covers. In her capacity as Script Clerk, Ms. Earl would follow lines of dialog as performed during production, leading to make pencil annotations based on line changes made by director or, at times, the actors themselves. Examples of line changes include, on page 249, “Rhett” (Clarke Gable) as printed, “My dear I don’t give a damn” hand annotated as changed to, “Frankly, my dear, I don’t give a damn” and on page 189, “Scarlett’s (Vivien Leigh) original line, “If she thought anyone would take after her she’d walk the streets naked!”, has been excised. Dialect passages have been meticulously tended to, in example, “Prissy’s” (Butterfly McQueen) line, “She done have her baby today!” has been amended to, “She done had her baby today!” Notable in this version of the script is an alternate ending. After the iconic scene when Scarlett has lost Rhett and stands in silhouette against a sunset leading to rolling credits, in this alternate ending the camera returns to Scarlett and she delivers the line, “Rhett!... Rhett!... You’ll come back. You’ll come back... I know you will!...” Exhibiting age, edge chipping even toning, covers detached but present, minor tape repair with the last page detached and tipped to the inner back cover. Leather cover (stamped by artisan “J. Mooney”) exhibits some light cracking and spot staining to the spine with interior cover lining detached. The only example of this version of the script, the only example we’ve encountered of this custom leather production cover, and the single best and most complete *Gone With the Wind* script we’ve ever handled. **\$6,000 - \$8,000**





The metamorphosis of fiction into cinema...

David O. Selznick's development archive adapting Margaret Mitchell's Pulitzer Prize-winning novel into MGM's masterpiece, resulting in the most successful motion picture in box office history.

481. Producer David O. Selznick's historic *Gone with the Wind* screenplay and research archive. (MGM, 1939) This archive represents the genesis, hard fought development, and production of one of the greatest films in cinema history, *Gone with the Wind*. It includes some of the earliest preproduction, developmental, and production materials spanning from 1936 through the making of the masterpiece, which was released in 1939. Here you'll find initial concepts, early drafts of the screenplay, materials on costumes and characters, continuity and dialog. Chief among these enlightening materials are the multiple versions of the evolving script, which went through many iterations and contributing writers.

Before Margaret Mitchell's epic novel was even published, Hollywood heavyweights were considering its big screen adaptation. Many major executives and studios declined to create a film based on it, including Louis B. Mayer and Irving Thalberg at MGM, Pandro Berman at RKO Pictures, and David O. Selznick of Selznick International Pictures. Jack Warner liked the story, but Warner Bros. biggest star of the day, Bette Davis, was uninterested. Darryl Zanuck of 20th Century-Fox did not offer enough money. Selznick changed his mind after his story editor Kay Brown and business partner John Hay Whitney urged him to buy the film rights. So, in July 1936, a mere month after it was published, Selznick bought the rights for \$50,000. The monumental production of *Gone with the Wind* was troubled from the start. Actual filming was delayed for 2 years due to producer Selznick's determination to secure Clark Gable for the role of "Rhett Butler" and the extensive search for the perfect actress to play "Scarlett O'Hara," which led to the highly publicized consideration of some 1,400 women including Jean Arthur, Tallulah Bankhead, Joan Bennett, Paulette Goddard, Susan Hayward, Lana Turner and practically every up and coming young actress of the day. The original screenplay was written by playwright Sidney Howard (*Condemned*, *Raffles*, *They Knew What They Wanted*) and underwent many revisions by a variety of writers in an attempt to pare it down to suitable length.

"The treatment [Sidney] Howard sent to Selznick in December 1936...would be the basis of David O. Selznick's production of *Gone with the Wind*. But not until [it and the 1937 first draft of the screenplay] had been buried under an avalanche of scripts, rewrites, and suggestions by [ten other screenwriters] and then by Selznick himself." - Aljean Harmetz, *On the Road to Tara: The Making of *Gone with the Wind** (NY: Harry N. Abrams, 1996), p. 31. Howard submitted his completed first draft to Selznick in February 1937. He stayed on the payroll the rest of the year, revising his work over and over again. Howard's August 1937 draft was the result of working with then-director George Cukor. "We have somewhere between two and three weeks work remaining to clean up script of *Gone with the Wind*," wrote an over-optimistic Selznick at this point. By the time Howard left Selznick's employ in early 1938, having produced a total of five or six drafts, Selznick wasn't even close to having the script he wanted.

Screenplay To and Inc. INT. BAZAAR dated 8/18/37. Sidney Howard. 45-pages of carbon typescript pinned in original typewritten blue wraps.

Selznick struggled with the Howard material throughout much of 1938. As the starting date of January 15, 1939 (later postponed) rapidly approached, Selznick faced a dilemma. He had "four drawers of a filing cabinet filled with script materials, [but] he didn't have a script" (Harmetz, p.47). That fall, Selznick spent several fruitless weeks in Bermuda working with writer Jo Swerling (*Blood and Sand*, *It's a Wonderful*

Life), and Barbara Keon, ultimately credited on the film as "Scenario Assistant." Meanwhile, another writer, Bradbury Foote (*The Bride Wore Red*, *Young Tom Edison*), prepared a complete screenplay draft of his own. Though Foote's script, by all accounts, satisfied no one, he added to *Gone with the Wind* lore by being the only writer to provide the film with a happy ending (Scarlett and Rhett ride off in a train together). In November, Selznick engaged the services of Oliver H.P. Garrett (*A Farewell to Arms*, *Manhattan Melodrama*). They worked to "cobble together" a script from Howard's many attempts. The resulting 244-page screenplay, mimeographed and dated January 16, 1939, is included in this archive. On the cover is printed the following, "*This script is FINAL as to general continuity, sets, and the cast. It is over length and TEMPORARY as to dialogue; also TEMPORARY as to business, camera angles, etc...*" Unpublished, it is the draft used by Cukor when production commenced on January 26, and the draft that led to the shutdown of production a mere two-and-a-half weeks later.

Screenplay dated 1/16/39. Sidney Howard and Oliver H. P. Garrett. George Cukor is listed as Director. 244 mimeographed pages in original printed yellow wraps. Selznick desperately tried to make the Howard-Garrett screenplay work. Revisions were produced throughout January and February by a roster of writers that included John Balderston, Edwin Justus Mayer, Winston Miller, John Van Druten, Michael Foster, and F. Scott Fitzgerald. Even these notables were not able to satisfy Selznick. On February 13, the announcement was made that George Cukor was leaving and that production would be halted until a new director took over. Victor Fleming was Selznick's choice, and, sharing his predecessor's negative opinion of the script, he sat down to work on it with Selznick and another new writer, John Lee Mahin (*Show Boat*, *Quo Vadis*, *The Bad Seed*). Mahin was a friend as well as the screenwriter of four of Fleming's pictures. His advice to Selznick was to go back to Sidney Howard's script. This wasn't what the producer wanted to hear, and it resulted in Mahin's early dismissal. Selznick finally turned to his trusted friend Ben Hecht (*Notorious*, *Wuthering Heights*, *Underworld*). After a detailed recounting by Selznick of Margaret Mitchell's story, Hecht, who had not read the novel, responded by telling the producer that a successful film could not be made from such a complicated tale without a workable plot to follow. This advice drew Selznick back to Sidney Howard's original treatment (Mahin had been fired for suggesting this), which he read for the writer. "We listened to a precise and telling narrative of *Gone with the Wind*", was how Hecht described this experience in his autobiography, *A Child of the Century*. The enthusiastic return to Howard's conception of the film yielded a new script by Hecht and the resumption of shooting on March 2. Nevertheless, rewrites would continue throughout filming and included a final month's work on the picture by Howard himself. Pages were added and subtracted on a daily basis. Near the end of production, Selznick gathered together those pages that had made the cut and produced a final shooting draft. Though these scripts are dated January 24, 1939, they were actually printed much later in the year. Several of these shooting scripts were bound in hardcover and presented to select cast and crewmembers, with the recipient's name embossed on the cover. Though quite glamorous to look at, they are not working scripts, per se. Present here is a mimeographed copy of the above in the original printed wraps. An equally "clean" and arguably more correct printed form for the final product is the Cutting Continuity, which is present here in a mimeographed copy dated December 9, 1939, just six days prior to the film's gala premiere in Atlanta. Another additional component of the screenplay included in the archive is a 10-page 2nd Unit Script dated April 14, 1939. It consists

primarily of exterior scenes set at the Tara and Twelve Oaks plantations.

Final Shooting Script dated 1/24/39. Sidney Howard. 256 numbered pages plus 2 unnumbered pages listing cast and crew. Mimeographed and pinned in original printed yellow wraps.
Dialogue Cutting Continuity dated 12/9/39. Film Editor Hal C. Kern. 209 mimeographed pages pinned in original printed yellow wraps.
(2nd Unit) Shooting Script dated 4/14/39. Chester Franklin is listed as Director and Ralph Slosser as Assistant Director (neither received screen credit). 10 mimeographed pages pinned in original printed salmon wraps.

Selznick loved to generate paper. "His determination to be faithful to the novel and his disorganization [were] deadly. He had breakdowns made of the book and collated them with each screenplay." (Harmetz, p.39). Present in the archive are several of these breakdowns, including three by Selznick story editor, Francien Macconnell, that predate Sidney Howard's first treatment.

Chapter Breakdown dated 10/26/36. Franclein Macconnell. 24 mimeographed pages pinned without wraps.
Data on Characterization - Costumes & Settings dated 11/4/36. Franclein Macconnell. 70 mimeographed pages pinned in original printed blue wraps.
Breakdown of Novel and Synopsis dated 11/28/36. Franclein Macconnell. 57 mimeographed pages pinned in original printed blue wraps.

Work of this nature continued throughout the development of the picture.

One-line Continuity of Nov. 27, 1937 script dated 7/7/38. 13 mimeographed pages pinned in original printed yellow wraps.
Recapitulation dated 11/8/38. Bradbury Foote. 23 pages of carbon typescript stapled in original typewritten blue wraps. Comparison between Foote's November 8 screenplay and Sidney Howard's draft dated November 27, 1937.
Topical Dialogue Breakdown According to Characters dated 11/29/38. 127 mimeographed pages pinned in original printed blue wraps.
Continuity Outline dated 12/3/38. Barbara Keon. 44 mimeographed pages pinned in original printed blue wraps.
Dialogue Breakdown According to Topics (from Novel) dated 12/4/38. 40 mimeographed pages plus an additional 4-page index pinned in original printed yellow wraps.
Group Dialogue Breakdown dated 3/25/39. 25 pages of carbon typescript stapled in original typewritten salmon wraps.

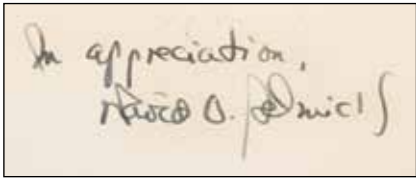
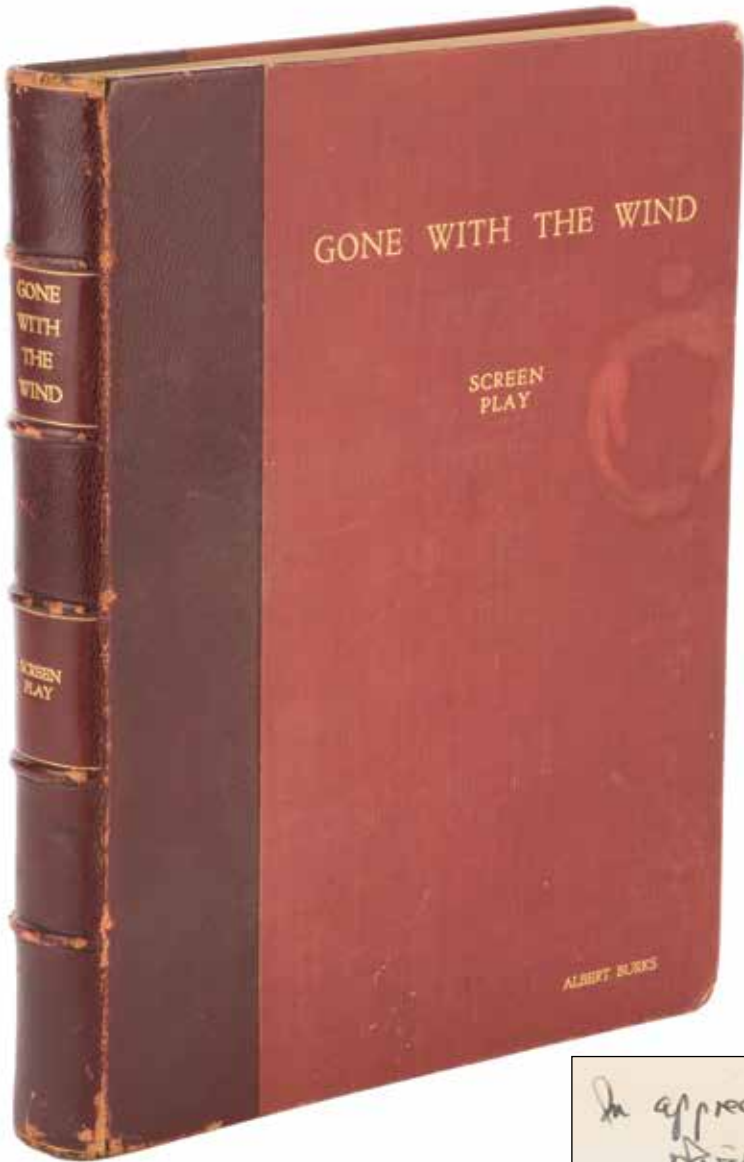
With the exception of the Final Shooting Script, all of this material, comprising nearly 1200 typed or mimeographed pages, is unpublished. An extraordinary, revealing collection of unparalleled depth from one of the cinema's greatest achievements. The breadth and scope of the archive is impossible to convey in this auction catalog. Indeed, the content is worthy of an entire scholarly book on the subject. The importance of this developmental archive cannot be overstated. Worthy of inclusion in the finest collections of the history of cinema. **\$40,000 - \$60,000**



482. *Gone With the Wind* 1954 rerelease advertising art archive. (MGM, 1939/R-54) Vintage original collection of advertising artwork and ephemera for the rerelease of the epic classic *Gone With the Wind* including (30+) opening title and storyboard artworks accomplished in pencil, colored pencil, gouache and paste-up elements on artist's vellum, artist's paper leafs and illustration board measuring from approx. 9.25 x 11.5 in. to 8.75 x 23.25 in., (20+) gelatin silver reference photographs, 2-original publicity stills with studio slugs, (2) show programs, 1-black and white single sheet, and 1-color 18-page booklet, (1) MGM press book, (1) framed 7.5 x 7.25 in. color newsprint photo, signed and inscribed below image, "To David, all Good Wishes, Vivien Leigh", (1) portrait of "Scarlett O'Hara" (Vivian Leigh), accomplished in pencil and charcoal on 12 x 18 in. construction paper, and (1) poster art concept accomplished in gouache with paste-up element on 15.25 x 20.25 in. artist's board, with 10.25 x 14.5 in. visible through mat, and "4/53" handwritten in blue ink on the recto. Exhibiting age, production wear and handling, toning, some minor tears and folds from storage. Many color pastel concepts protected by vellum sheets. In production used good to very good condition. **\$1,500 - \$2,500**



483. *Gone with the Wind* embellished advertising artwork and coinciding ephemera. (MGM, ca. 1940s) Vintage original (5) advertising ephemera including (1) 28 x 22 in. multi-layer advertising presentation featuring 1-handpainted illustration accomplished in gouache on 19.75 x 16 in. coated illustration board with cut-outs and paste-up elements, as well as 4-photographic prints of the lead actors artwork measuring approx. 5 x 7 in., with Vivien Leigh's featuring paste-up elements, (1) 14 x 20 in. artist's board featuring 6-glossy photographs, (1) 13.75 x 15 in. color print of the soundtrack album cover, (1) 6-page press kit, and (1) single page lobby exploitation poster. Exhibiting age and production wear, with pinholes, edge wear, and mild toning. Overall in vintage very good to fine condition. **\$600 - \$800**



484. *Gone With the Wind* presentation script inscribed by David O. Selznick to publicist Albert Burks. (MGM, 1940) Vintage original 256-page studio bookbound presentation script with gold gilt embossed "Gone With The Wind, Final Shooting Script, Presented to Albert Burks. With 8 vintage original production photos tipped into the pages intermittently. After *Gone With the Wind* blew into Atlanta for its history-making and city shaking gala 1939 premiere, America continued to celebrate the film at a gala Hollywood wide-screen premiere in 1954, and then all over again in 1961 when MGM and David O. Selznick pulled out all the stops to return to where it all started with an Atlanta revival premiere gala event. The 3-day event was attended by David Selznick, Vivien Leigh and Olivia de Havilland where a grand Centennial Ball and a special presentation of the film were hosted. During the life of the film, Selznick, always the tireless promoter, presented publicist Burks with this specially bound and signed *Gone with the Wind* script to commemorate the gala celebrations. The script has been inscribed in Selznick's hand, "In appreciation, David O. Selznick". Exhibiting age, light handling, soft corners of the cover, ring stain on the front cover and rubbing to the embossed leather spine. In vintage good to very good condition. **\$8,000 - \$12,000**



485. *Gone With the Wind* rare original release 1-sheet poster. (MGM, 1939) Vintage original 27 x 41 in. US 1-sheet Style CP poster for the original 1939 release of the Civil War epic. Depicting Vivien Leigh as "Scarlet" running through city streets during the burning of Atlanta. Folded as issued and completely unrestored. Exhibiting some toning, fold wear, paper loss at top and left edge fold junctions, small tear at lower left edge, and tape or tape staining in the top and bottom borders. Rare in any state, a completely unretouched example that presents as well as the poster offered here is virtually unheard of. In vintage good to very good condition. **\$6,000 - \$8,000**



486. Judy Garland "Dorothy Gale" jumper and blouse worn during first two weeks of filming under 1st director Richard Thorpe, later used by Judy's double in "Flying Monkey" sequence from *The Wizard of Oz*. (MGM, 1939) Vintage original Judy Garland "Dorothy Gale" pinafore dress from the early Richard Thorpe-directed filming of *The Wizard of Oz*. Designed by legendary MGM costume designer Gilbert Adrian, the costume consists of (1) cornflower blue cotton dress with white polka dot trim at the bodice, neck, straps and above hem, with hook and eye and snap back closure. Retaining 2-internal bias labels, with 1-handwritten, "Judy Garland 3955-1", and 1-handwritten, "Bobby Koshay - Double Harness". Koshay was Garland's double. Also includes (1) ivory organdy blouse with short princess sleeves, peter pan collar, ribbed placket at the front, 3-faux button front closure, with snap back closure. Retaining internal bias label handwritten "J. Garland" in black ink, handwritten at collar interior closure, "7691", both retain original MGM cleaning tag. Accompanied by 2-reproduction neckties added for display, 1-solid blue, 1-polka-dot, they affix to the collar by single snap closure. The Garland label was originally found sewn under the Koshay label, indicating that the costume was worn by Garland first, then Koshay. Garland wore this style dress for the first two weeks of filming in October 1938 under director Richard Thorpe when Buddy Ebsen was the "Tin Man" (later replaced by Jack Haley). Scenes filmed during this period include the "Scarecrow's" (Ray Bolger) cornfield as well as around the "Wicked Witch's" (Margaret Hamilton) castle in the Tower Room. Production halted and Thorpe was fired before the job finally fell on Victor Fleming's shoulders. Exhibiting minor age, production wear and some light damp staining to hem. In vintage very good condition. *Provenance:* Sotheby's New York, tag reading 524/8 (original auction tags included). **\$100,000 - \$150,000**



487. Judy Garland “Dorothy Gale” gingham apron worn during the film’s second director George Cukor’s 1938 wardrobe tests for *The Wizard of Oz*. (MGM, 1939) Vintage original iconic test costume consisting of (1) blue and white gingham apron with blue rickrack trim at the front and back neckline, around the shoulder straps, and at the 2-pouch pockets (the right has correct pocket placement, while the left is sewn almost into the back of the apron), and a backless skirt with faux mother of pearl button back closure. The checks on the gingham of this apron are considerably smaller than those on the dress ultimately used in the film. Retains interior bias label handwritten in black ink, “Judy Garland 420B”, and paper MGM cleaning tag. In one of the accompanying test shots of Garland wearing the garment (overseen by George Cukor), she can be seen pulling the asymmetrical pocket towards the front. This costume was worn by Judy Garland as “Dorothy” during the October 31, 1938 wardrobe tests after George Cukor replaced Richard Thorpe as director for the film. Producer Mervyn LeRoy fired Thorpe after viewing the “rushes” of the first two weeks of filming, being completely dissatisfied with the direction the film was taking. Cukor started by making much needed changes to Judy Garland’s hair, makeup and Dorothy costume. He wanted to “simplify” Judy’s appearance to better represent a Kansas farm girl. Costume designer Gilbert Adrian created an entirely new costume, which was based on the drawings of Dorothy found in the original children’s book, *The Wonderful Wizard of Oz*, by L. Frank Baum. It was during this period that Cukor instructed Judy Garland to remember that she was portraying a Kansas farm girl and that she would only need to be herself to be convincing and believable. Under Thorpe’s direction her performance was, at best, “over the top” and “too fanciful.” Exhibiting only minor age and handling, with small .05 in. tear in the lower part of the skirt. In vintage fine condition. **\$60,000 - \$80,000**



488. *The Wizard of Oz* (5) photographs. (MGM, 1939) Vintage (5) original gelatin silver 8 x 10 in. photographs from beloved fantasy musical, including Judy Garland, Ray Bolger, Bert Lahr, Jack Haley, and Munchkins. (1) displays moderate aging and handling, remainder in very good to fine condition. **\$200 - \$300**



489. King Kong "Skull Island" torch prop. (RKO, 1933) Vintage original prop torch constructed of lathed wooden handle, iron cone torch at top filled with fabric wired into the cone to represent ash or to douse with kerosene for flame. The assembled components measure 17.75 x 4 in. Torches were visible during the unforgettable nighttime sacrifice of "Ann Darrow" (Fay Wray) to the mighty "Kong". Wooden handle exhibits minor chips and iron components exhibit rust and oxidation. **\$4,000 - \$6,000**



490. *King Kong* French herald. (RKO, 1933) Vintage original printed color 7 x 6 in. opened, 3.5 x 6 in. closed 2-sided herald for King Kong. Featuring an image of the mighty "Kong" holding "Ann Darrow" (Fay Wray) atop the Empire State Building and French text on the interior and verso. Exhibiting age, handling and minor toning. Some minor surface paper loss to upper right interior. In vintage very good to fine condition. **\$300 - \$500**



491. *King Kong* (4) photographs. (RKO, 1933 and R'1942) Vintage (4) original and reissue gelatin silver 7.25 x 8 in. to 8 x 10 in. photographs from the iconic first version of King Kong. Includes a phenomenal original period Globe press portrait of Fay Wray in torn lingerie, plus (3) Fay Wray with natives, and Kong in concept art, all from 1942 reissue. (1) trimmed for publication [Globe press photo is original publication size], good to very good condition. **\$200 - \$300**



492. *King Kong* (7) behind the scenes photographs of Willis O'Brien miniature special effects set ups. (RKO, 1933) Collection of (7) vintage original gelatin silver approx. 3.5 x 4.25 in. to 5 x 7 in. double-weight behind the scenes contact print photographs from the pioneering fantasy film. With 3-retaining "Orville Goldner Visual Americana" verso stamp, and 1-mounted to cardstock. All but 1-featuring Willis O'Brien's "King Kong" filming miniature in a variety of poses against different SFX backgrounds. Providing a rare peek behind the scenes of the groundbreaking FX that have captured the imagination of generations. Some toning, creasing, and handling. In good to very good condition. **\$600 - \$800**



493. Lon Chaney "Singapore Joe" oversize signed photograph from *The Road to Mandalay*. (MGM, 1926) Vintage original gelatin silver 9.5 x 12.5 double-weight matte photograph. Featuring Chaney, "The Man of a Thousand Faces", in character and makeup as "Singapore Joe". Signed on the subject's left shoulder in blue ink, "To our handsome 'Joe' Sincerely, Lon Chaney. Exhibiting minor edge wear, age, even toning and very light silvering on edges, not affecting the image. In vintage very good to fine condition. **\$2,000 - \$3,000**

494. *Freaks* cast scene photograph depicting majority of the genuine circus freaks. (MGM, 1932) Vintage original gelatin silver 8 x 10 in. photograph from Tod Browning's

cult classic horror film *Freaks*, a unique and startling film for its time which MGM had no idea what do do with, or how (or not) to market. Consequently, original release material is extremely scarce and precious, the largest body of which was preserved by the director himself. Classic scene of majority of the genuine circus freaks making toasts of derision toward Olga Baclanova, whose denouement involves being physically reduced into a freak herself during chants of "One of us! One of us!". Very good to fine condition. **\$200 - \$300**

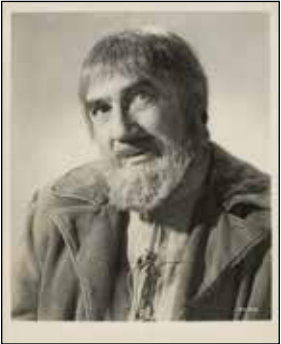


495. *Freaks* reissue lobby card featuring the principle cast of side-show characters. (MGM, 1932/R-1949) Vintage original color lobby card for Tod Browning's *Freaks*. One of the only cards depicting actual "freaks" to come to market. Featuring Johnny Eck, Schlitzie, Frances O'Connor, "Phroso" (Wallace Ford) and others. Exhibiting some edge tears, pinholes and bumped corners, not affecting the image. In vintage very good to fine unrestored condition. **\$200 - \$300**





496. Cedric Hardwicke “Frollo” costume from *The Hunchback of Notre Dame*. (RKO, 1939) Vintage original long Forest Green velvet coat with long ruched sleeves, integral calf-length pleated skirt, faux fur at the collar and real fur at the zipper front closure. Upper lined in black satin. Retaining the internal “Western Costume” bias label handwritten. “Cedric Hardwicke” and other production information. Exhibiting age, production wear and light rubbing to velvet surfaces. In vintage very good condition. **\$600 - \$800**



497. Bela Lugosi (6) photographs from *The Ghost of Frankenstein*. (Universal, 1942) Collection of (6) vintage original gelatin silver 8 x 10 in. single-weight glossy photographs. Including 5-featuring Bela Lugosi as “Ygor” and 1-Lon Chaney Jr. as “The Monster”. Exhibiting some light toning, corner wear, and creasing. In generally very good condition. **\$200 - \$300**



498. *The Mummy's Ghost* (8) photographs. (Universal, 1944) Collection of (8) vintage original gelatin silver 8 x 10 in. single-weight glossy photographs. Including 6-featuring Lon Chaney Jr. in full creature makeup as the mummy “Kharis”. Exhibiting some toning, corner creasing and edge wear. Majority in very good condition. **\$200 - \$300**



499. Bela Lugosi (4) early portrait photographs. (Various, ca. 1930s) Vintage (4) original gelatin silver single and double-weight 8 x 10 in. photographs of Bela Lugosi in publicity portraits, plus scenes from *Return of Chandu*. Some marginal handling, and very faint background creasing, generally good to very good condition. **\$200 - \$300**



500. Bela Lugosi (10) photographs. (Various, 1933-1944) Vintage (10) original gelatin silver 6.5 x 9 in. to 8 x 10 in. photographs of Bela Lugosi from his most prolific decade on screen. Includes *The Whispering Shadow*, *The Black Cat*, *Shadows of Chinatown*, *The Devil Bat*, *The Gift of Gab*, *The Ghost of Frankenstein*, and *Voodoo Man*. A few with corners off, marginal pinholes and other minor wear, (1) trimmed for publication, generally good to very good condition. **\$200 - \$300**



501. Boris Karloff (7) photographs. (Universal/ Columbia, 1940-1944) Vintage (7) original gelatin silver 8 x 10 in. photographs of Boris Karloff in *The Man With Nine Lives*, *The Boogie Man Will Get You* [also depicting Peter Lorre], and *House of Frankenstein*. Majority bear verso studio snipes or stamps. Very good to fine condition. **\$200 - \$300**



502. Golden-Age Horror (14) photographs. (Various, 1930s-1950s) Vintage (14) original and reissue gelatin silver 8 x 10 in. [one trimmed for publication] single and double-weight photographs for some of the best horror films from its Golden Age. Includes *The Mummy* (R-51), *Mark of the Vampire*, *The Man Who Reclaimed His Head*, *Mad Love*, *The Bride of Frankenstein* (R-53), *The Cat and the Canary*, *Jungle Jim*, *The Mummy's Tomb*, and *The House of Dracula*. Occasional toning, otherwise very good to fine condition. **\$200 - \$300**

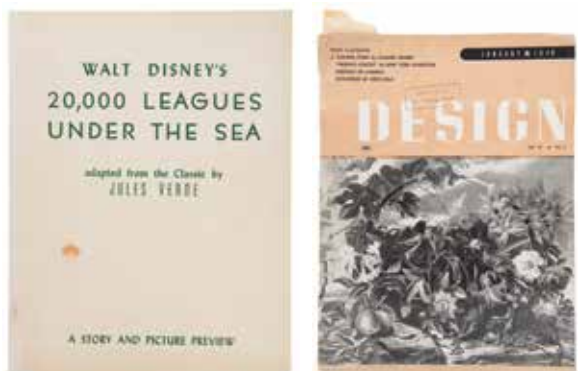
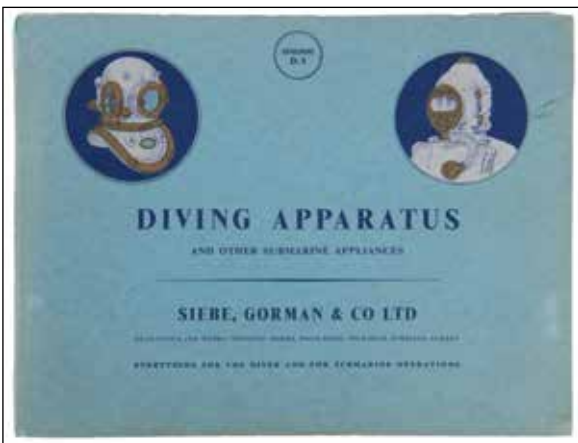


503. Classic Horror and Science-Fiction (40+) photographs. (Various, 1950s-1980s) Vintage (40+) original gelatin silver approx. 8 x 10 in. photographs from Horror and Science-Fiction films spanning four decades, though focused heavily on the 1950s and 1960s. Includes *I Married a Monster From Outer Space*, *The Deadly Mantis*, *The Beast of Hollow Mountain*, *The Time Machine*, *Mysterious Island*, *Them!*, *This Island Earth*, *It Came From Outer Space*, *The Curse of the Mummy's Tomb*, *Captain Video* and more. Very good to fine condition. **\$300 - \$500**





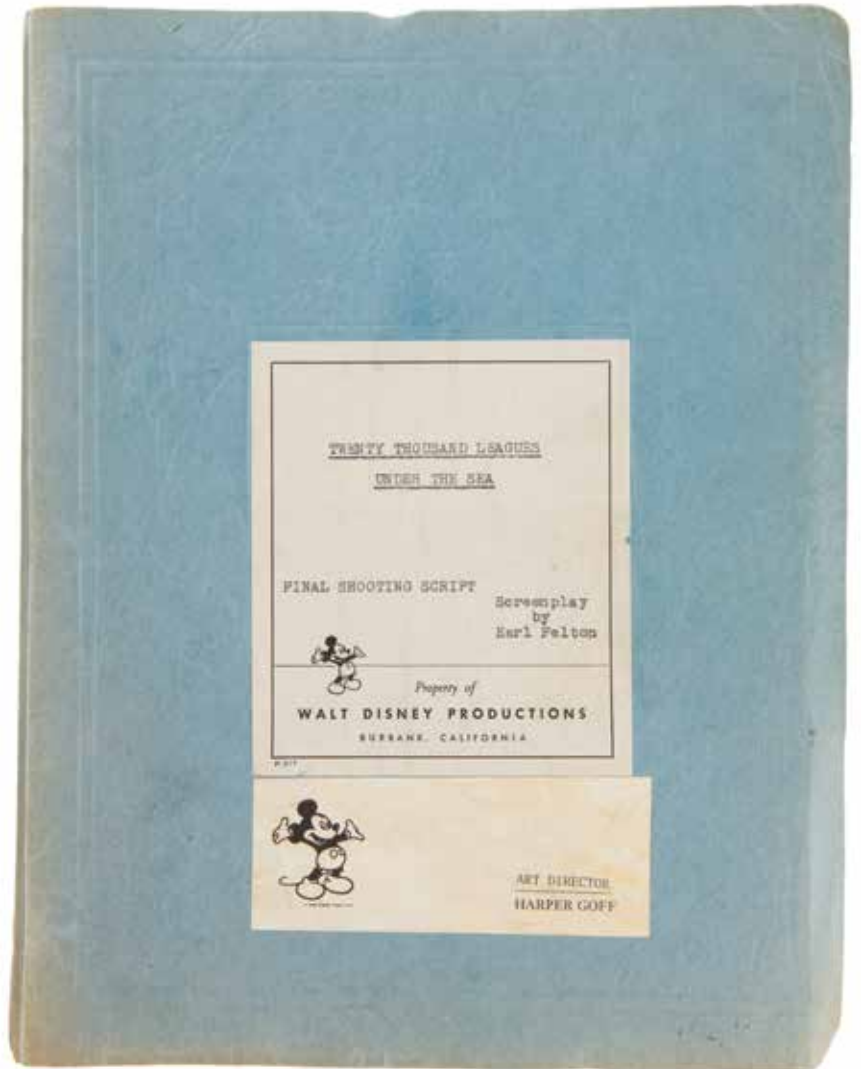
504. *The Day the Earth Stood Still* “Gort” one-of-a-kind figure prototype. (ca. 2010s) Original one-off prototype constructed of hollow cast bubblegum-pink vinyl. Assembled from 7- pieces including torso, legs, arms, feet and head. The pieces swivel at their joints for posing. This freestanding figure measures 16.5 x 7 in. With “Gort™” imprinted on the bottom of the right boot. In fine condition. **\$200 - \$300**



507. Harper Goff (3) *20,000 Leagues* related research ephemera. (Disney, 1954) Collection of vintage (3) research ephemera, which art director Harper Goff may have used as reference for the film, including (1) *Diving Apparatus and Other Submarine Appliances* Catalog D.5, Siebe, Gorman & Co Ltd, Surrey, United Kingdom, circa 1890s, hardbound, (1) January 1946 issue of *Design* magazine with Walt Disney Library stamp, (1) studio bound 23-page pitch package with synopsis and illustrations. Exhibiting age, use and handling, light soiling. Cover of *Design* magazine has fully separated. In vintage good to very good condition. *Provenance:* From the Estate of Harper Goff. **\$500 - \$700**



506. Harper Goff Final Shooting Script for *20,000 Leagues Under the Sea*. (Disney, 1954) Art Director Harper Goff personal vintage original studio bound and bradded 141-multicolor revision page Final Draft screenplay written by Earl Felton, with blue revision pages dated January 30, 1954, yellow revision pages dated February 12th, green revision pages dated March 1, and pink revision pages dated March 31st and April 7th, with "Final Shooting Script, Screenplay, by Earl Felton" typed on Walt Disney Productions script label affixed to cover, "Art Director / Harper Goff" typed on additional label affixed to cover, signature "Personal Script Harper Goff" on title page handwritten in red ballpoint pen, minimal annotations in pencil, with 2-additional pages of mimeographed script notes from a consultant. Exhibiting production wear, use, handling, and age, with some toning to cover. In vintage good to very good condition. *Provenance:* From the Estate of Harper Goff. **\$2,000 - \$3,000**



508. Harper Goff script for *20,000 Leagues Under the Sea*. (Disney, 1954) Vintage original Art Director Harper Goff personal copy studio bound and bradded 163-page First Draft screenplay written by John Tucker Battle, with title and "First Draft - Screenplay, John Tucker Battle, September 5, 1952" typed and Walt Disney Productions Script label affixed to cover, with ("Harper Goff") signature in red pencil on label, with 15 divider tabs to page tops, each marked, "BD" and numbered (#7 and #12 are missing), minimal annotations in pencil, script pages are mostly dated July 8, 1952, last 15-pages dated September 4, 1952. Exhibiting production wear, handling, and age, toning and edge wear to cover. In vintage good to very good condition. *Provenance:* From the Estate of Harper Goff. **\$2,000 - \$3,000**



505. Creature Features (4) Continuity & Dialogue scripts including *The Deadly Mantis*, *The Thing That Wouldn't Die*, *The Mole People* and *Curucu, Beast of the Amazon*. (1950s) Vintage original (4) studio bound and bradded Cutting and Continuity scripts including (1) *The Deadly Mantis*, (1) *The Thing That Couldn't Die*, (1) *The Mole People* and (1) *Curucu, Beast of the Amazon*. Also includes 2-Continuity and Dialog scripts for Trailers for *The Curse of the Undead* and *The Thing That Couldn't Die*. Exhibiting age, production wear, some edge damage and even toning. In vintage good to very good condition. **\$300 - \$500**



509. “Gillman” theater display from *Revenge of the Creature*. (Universal, 1955) Vintage custom-made life size *Revenge of the Creature* statue. Constructed of cast fiberglass assembled over metal reinforcing armature, seamed and measuring a full standing approx. 67 x 47 x 37 in. Painted in great detail in green weatherproof paint, to bring one of the most beloved monsters in classic horror to life. The free-standing figure attributed to front-of-theater display at screenings of the Universal classic monster movie. Exhibiting minor wear, handling, age and weathering from display outdoors. The impressive display piece remains in very good to fine condition. **\$4,000 - \$6,000**



510. Walter Pidgeon “Dr. Morbius” costume from *Forbidden Planet*. (MGM, 1956) Vintage original (3) piece chocolate brown futuristic raw silk costume including (1) tunic with hidden front snap closure, integral ornamental ascot, and 2-hip pockets, (1) matching sash belt, and (1) matching pair of zipper front and hook and eye closure pants. Worn by “Dr. Morbius” (Walter Pidgeon) when he first greets the crew of the starship C-57D at his lavish home on Altair IV in the groundbreaking Sci-Fi film. Pants and tunic retain the internal Metro Goldwyn Mayer bias labels with handwritten, “W. Pidgeon” and inventory codes. Exhibiting little to no age or production wear. In production used very fine condition. *Provenance:* originally acquired at the legendary 1970s MGM auction. **\$4,000 - \$6,000**



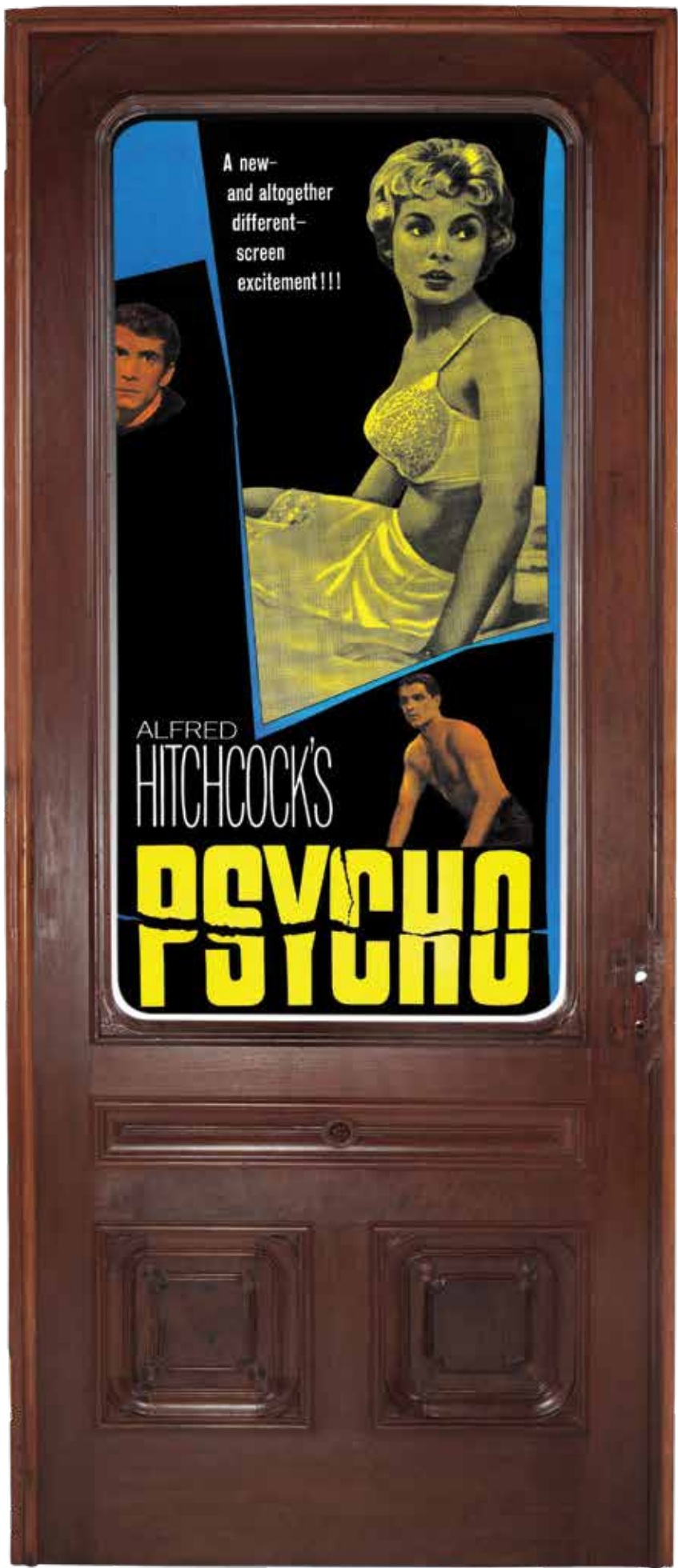
511. *The 7th Voyage of Sinbad* casting of Ray Harryhausen’s “Cyclops” head. (Columbia, 1958) Vintage original plaster casting of the Ray Harryhausen-sculpted “Cyclops” stop-motion puppet head. Constructed of cast gypsum plaster and measuring 4 x 2.5 x 2 in. Exhibiting age, fine casting bubbles, minor chipping to horn and edges. In vintage very good condition. **\$300 - \$500**



512. Ray Harryhausen signed *Jason and the Argonauts* poster and ephemera. (Columbia, 1963) Vintage original collection ephemera including (1) *Jason and the Argonauts* 41 x 27 in. 1-sheet poster signed, “Ray Harryhausen” beneath credits block, (4) 8 x 10 in. production photos, (1) typed letter to the Academy of Science Fiction membership from Harryhausen historian, Arnold R. Kunert, dated 11 November, 1991, imploring fans to write the Academy requesting they grant Harryhausen a lifetime achievement award and (1) copy of a typed letter from director Joe Dante dated November 4, 1991, to the Board of Governors of the Academy. Harryhausen would receive the Gordon E. Sawyer Academy Award in 1992. Exhibiting age, production wear and handling. In very good to fine condition. **\$200 - \$300**



513. *Psycho* (16) scene continuity photographs of the code-breaking lovers’ scene. (Universal, 1960) Vintage (16) original gelatin silver 4 x 5 in. scene continuity photographs from *Psycho* for the controversial illicit lovers’ bedroom scene at the opening of the film. These rare production photos are the first supporting evidence we’ve ever seen of the extent to which Hitchcock intended to shatter the decades-old moral standards of the Production Code because all that’s left on screen in the edited film are mere remnants of this obviously steamy afternoon tryst. All but (2) display Janet Leigh in bra and slip, in and out of bed with shirtless John Gavin, some of just the two lovers, and several drawn back to reveal filming crew including (3) of director Alfred Hitchcock hard at work. An exceptional document of Hollywood behind the scenes and what often does not make it onto the screen. Fine condition throughout. **\$1,000 - \$1,500**



514. Front door to Norman Bates' home from *Psycho*. (Paramount, 1960) Walnut hardwood door from the creepy Victorian home of Norman Bates and his "mother" in the 1960 Alfred Hitchcock horror masterpiece *Psycho*. The massive door measures 111 x 46 x 2.2 in. with inset beveled glass window. This is the door installed in the studio set and used for shooting scenes of the Bates' home interiors as well as close entrance shots (the two-walled exterior façade of the Bates home was used for distant shots). Adding to the macabre nature of this piece, the owner of the Dallmann-Kniewel Funeral Home in Rib Lake, Wisconsin, purchased the *Psycho* door installing it at the front of his business. It was in Wisconsin where killer and body snatcher Ed Gein committed unspeakable acts that inspired Milwaukee author Robert Bloch to write the novel on which the film was based. The story of the funeral parlor with the *Psycho* door is featured in the book *Oddball Wisconsin: A Guide to 400 Really Strange Places*. The door was modified for practical use yet remains in very good vintage condition. One of the most important Hitchcock relics one could ever hope to find. **\$8,000 - \$12,000**



515. John Kerr "Francis Barnard" tunic from *The Pit and the Pendulum*. (MGM, 1961) Vintage original black doublet with short standing collar, textured grosgrain ribbon trim, gusseted underarms, and hook and eye closure at front and at sleeve cuffs. Interior lined in black silk. Retaining internal, "Western Costume" bias label typed, "John Kerr". Exhibiting age, production wear and handling, with minor fraying and seam separation. In vintage very good condition. **\$400 - \$600**



516. Rod Taylor "H. George Wells" screen used prop antique wall clock from *The Time Machine*. (MGM, 1960) Inventor H. George Wells (Taylor) was obsessed with time and this wall clock is seen hanging prominently among other clocks in the center above his fireplace hearth in the opening scenes of the film. It is later seen covered with cobwebs and dust during one of Wells' "time stops" into the future, portraying the passage of time. Artifacts from this beloved and critically-acclaimed science fiction classic are incredibly rare. The wooden cabinet of the clock exhibits some separating of the wood and expected wear. Timepiece mechanism is not present and the pendulum has been replaced since production. Measures 34.5 in. tall x 15.5 in. wide x 6 in. deep. Comes with a LOA from House of Props Inc. that supplied the props for this MGM film and features "HP A632" inventory marking on the back of the cabinet. **\$6,000 - \$8,000**

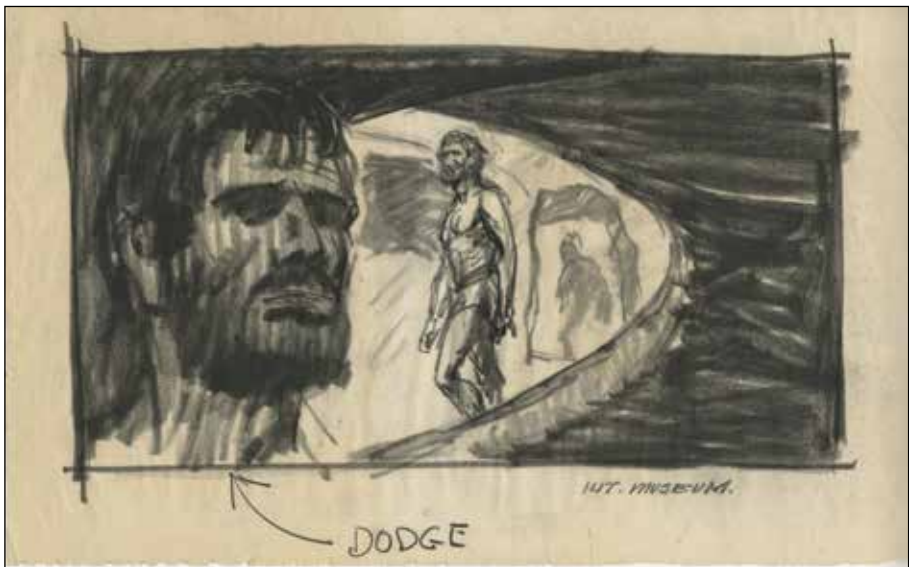
THE TIME MACHINE



517. Rod Taylor "H. George Wells" screen used vintage armillary sundial from *The Time Machine*. (MGM, 1960) Elegant brass armillary sundial that served as a key plot device in George Pal's classic film adaptation of H.G. Wells' science fiction novel. This sundial was mounted outside the London workshop of inventor H. George Wells (Taylor) and featured using time-lapse photography showing the rapid passage of the seasons via the build up and melting of snow. The sundial is later featured prominently during Wells' "time stops" including the tumultuous future as London is getting bombed. Artifacts from this beloved and critically-acclaimed film are incredibly rare. Aside from the prop Time Machine (the original full-scale version is presently in a private museum; the miniature version Wells showed to his friends in the film was destroyed in a fire at George Pal's Bel-Air home), one could not ask for a finer relic from this science fiction classic that won the 1961 Academy Award for Best Effects, Special Effects. Measures 26.5 in. tall x 22 in. diameter. Comes with a LOA from House of Props Inc. that supplied the props for this MGM film and features "HP 3017" inventory marking below the base. **\$40,000 - \$60,000**



518. *Planet of the Female Invaders* (4) Mexican photo lobby cards. (Estudios América, 1966) Vintage original (4) unique color 14 x 11 in. lobby cards, each with different 7.75 x 6.5 in. scene still affixed. In vintage fine condition. \$200 - \$300



519. *Planet of the Apes* concept art of Charlton Heston "Taylor" and a taxidermied Jeff Burton "Dodge" in a museum by Mentor Huebner. (TCF, 1968) Vintage original storyboard concept accomplished in charcoal on approximately 14 x 9 in. artist vellum leaf, with production notes below frame. Exhibiting minor production wear and age. In production used very good condition. \$600 - \$800



520. "Dr. Honorious" life-size figure with orangutan costume from *Planet of the Apes*. (TCF, 1968) Vintage original production used saffron linen orangutan costume from the Sci-Fi classic. Consisting of a jacket with tooled leather lapels, mocha concealed-closure tunic, tapered trousers, and primate-form shoes. Assembled on a custom display figure in the likeness of James Daly "Dr. Honorious", the zealous Deputy Minister of Justice who acts as lawyer for the prosecution against "Taylor" (Charlton Heston) in the iconic trial scene of the original *Apes*. The figure features a characteristic simian slouch, a hand-painted, sculpted face and hands replete with hair detailing. Cane added for display. Measures approx. 27 x 66.5 x 21 in. Minor age and wear. In very good condition. This item is located in Minneapolis, MN and special shipping arrangements will apply. \$4,000 - \$6,000



521. *Planet of the Apes* "Chimpanzee" facial prosthetic appliance. (TCF, 1968) Vintage original prosthetic ape makeup constructed of cast-foam latex rubber in the form of 2-piece appliances including 1-chin and 1-T-shaped brow, nose and cheek piece. Prosthetics are applied to a gypsum plaster lifecast of the unattributed actor the prosthetics were made for. Expertly studio finished and measure 10 x 5.25 in. on the plaster form. Exhibiting some age and minor wear. In vintage very good condition. \$1,200 - \$1,500



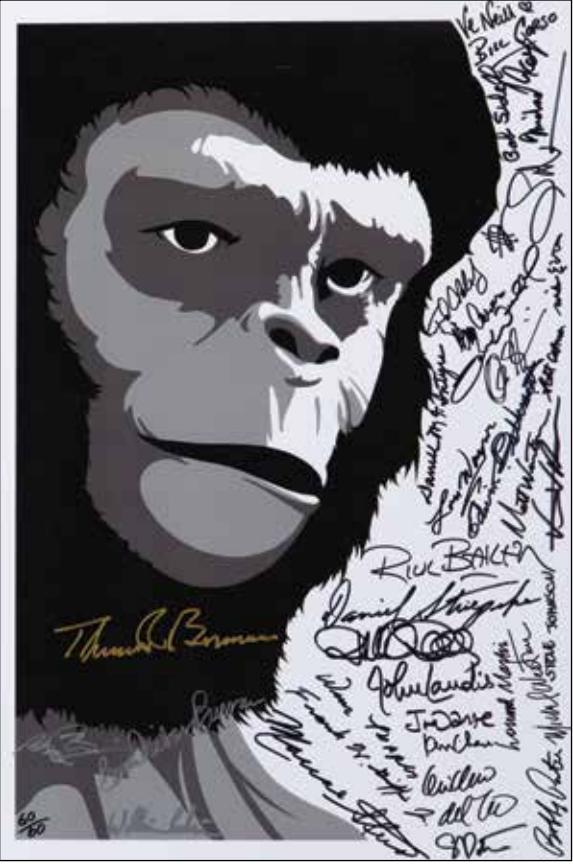
522. *Planet of the Apes* background "Gorilla soldier" mask. (TCF, 1968) Vintage original over the head cast latex rubber Gorilla mask expertly studio painted and with hand applied hair measuring 14 x 8 in. In order to create a literal planet full of apes, John Chambers devised these simple but effective masks, worn in the background behind principle actors in more elaborate prosthetic makeups including Roddy McDowall, Kim Hunter and Maurice Evans. Retaining the concealed velcro back flap Chambers devised to ingeniously hide the split in the back that enabled the actor to put the mask on with ease. Exhibiting production use, age and wear. Some distortion from age and material deterioration. Now rigid and stable. In vintage fair to good condition. \$2,000 - \$3,000



523. Planet of the Apes “Gorilla” prosthetic makeup, lifecast and 1st printing paperback. (TCF, 1968) Vintage original 2-piece prosthetic facial appliance fabricated of cast foam latex rubber and expertly studio painted. The appliance has been screen-worn and carefully removed keeping blending edges intact. Rubber teeth not present. Retaining makeup remnants from production. Accompanied by unknown actor’s plaster lifecast. Includes (1) 128-page first printing paperback copy of “Planet of the Apes”, by Pierre Boulle. Mask and cast exhibit age, production wear and handling, deterioration to the foam rubber and rubbing to painted surfaces. Book exhibits age and handling, with toning throughout. In vintage good to very good condition. **\$1,000 - \$1,500**



524. Sal Mineo “Milo” Spacesuit from Escape From the Planet of the Apes on character display figure. (TCF, 1971) Vintage original (5) piece white vinyl ape spacesuit, including (1) futuristic jacket with quilted shoulders and elbow joints, black leather side lace up cinchers (also on sleeves), with zipper front closure and aluminum wrist rings, (1) matching pair of quilted pants with accordion pleat at knees, buckle cuffs, and a zipper that joins the hem of the jacket to the waist of the pants, (1) pair matching oversized shoes with double metal buckle belt straps and zipper fronts, (1) white vinyl webbed belt with seatbelt buckle front closure, and (1) cast fiberglass space helmet and vacuum formed tinted plastic detachable magnetic visor. Interior of helmet retains Western Costume label barcode. Gray rubber gloves added for display. This original costume comes on a life size display figure of the “Milo” measuring 70 x 28 x 14 in. Featuring a realistic cast fiberglass chimpanzee character head with hair and prosthetic grade eyes and lashes. Costume exhibits age and wear and some rubbing of vinyl surfaces. Figure displays handling. Overall in vintage very good to fine condition. **\$6,000 - \$8,000**



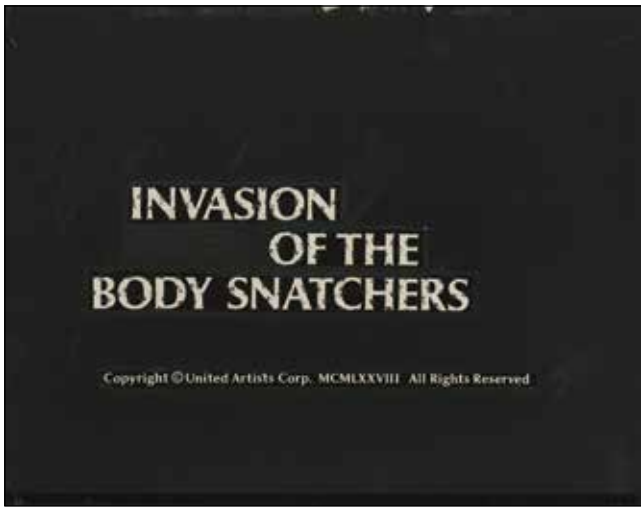
525. Making Apes limited edition print signed by 34+ FX legends including Rick Baker, Ve Neill, Greg Nicotero, Guillermo Del Toro and more. (ca. 2000s) Original limited edition (60/60) screen print accomplished on 12 x 18 in. artist’s leaf. Featuring the image of Roddy McDowall as “Cornelius” in *The Planet of the Apes* and signed by FX luminaries including Bill Corso, Howard Berger, Fred Blau Jr., Tom Woodruff Jr., Steve Johnson, Richard Donner, Joe Dante, John Landis, Alec Gillis, Greg Cannom, Lou Wagner, Michael Westmore, Leonard Maltin, and many more. Includes a printed legend listing all the star’s names and their location on the poster. In fine to very fine condition. **\$1,000 - \$1,500**



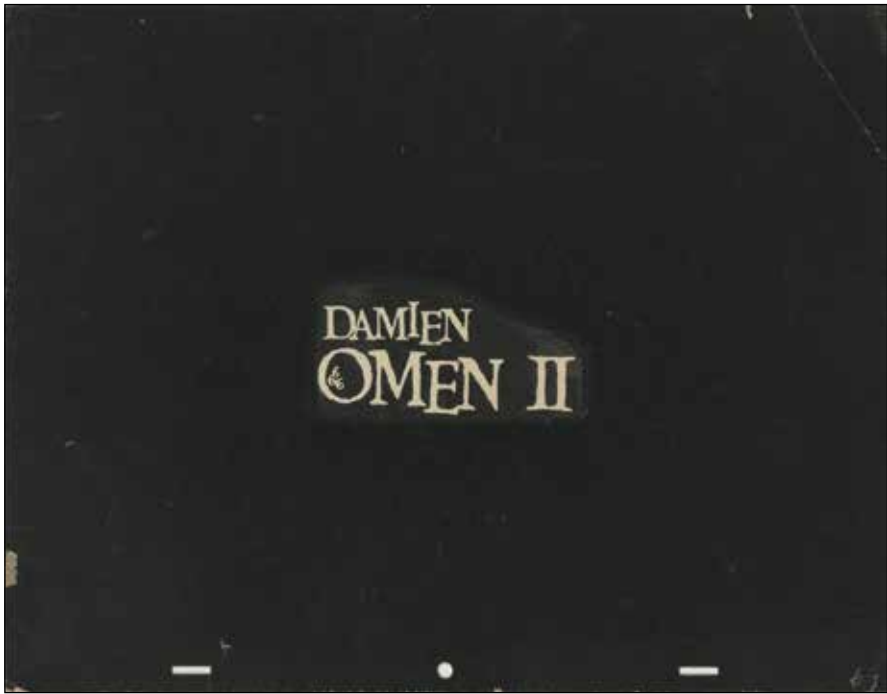
526. Christopher Lee as “Count Dracula” signed color photograph. (Hammer, ca. 1970/printed later) Color 8 x 10 in. RC photograph of Christopher Lee in character as Count Dracula, signed and inscribed in gold ink “Allan- my Best Christopher Lee”. Fine condition. **\$200 - \$300**



527. Damien: The Omen II and The Final Conflict scripts. (TCF, 1978/1981) Vintage original (2) studio bound and bradded scripts including (1) *Damien: The Omen II* 123-page Final Draft script written by Stanley Mann and Mike Hodges from a story by Harvey Bernard and dated September 12, 1977 on the interior title page and (1) *The Final Conflict* 121-page Third Draft script written by Andrew Birkin and dated January 3, 1980 on the cover. Exhibiting minor age and handling. In vintage very good to fine condition. **\$200 - \$300**



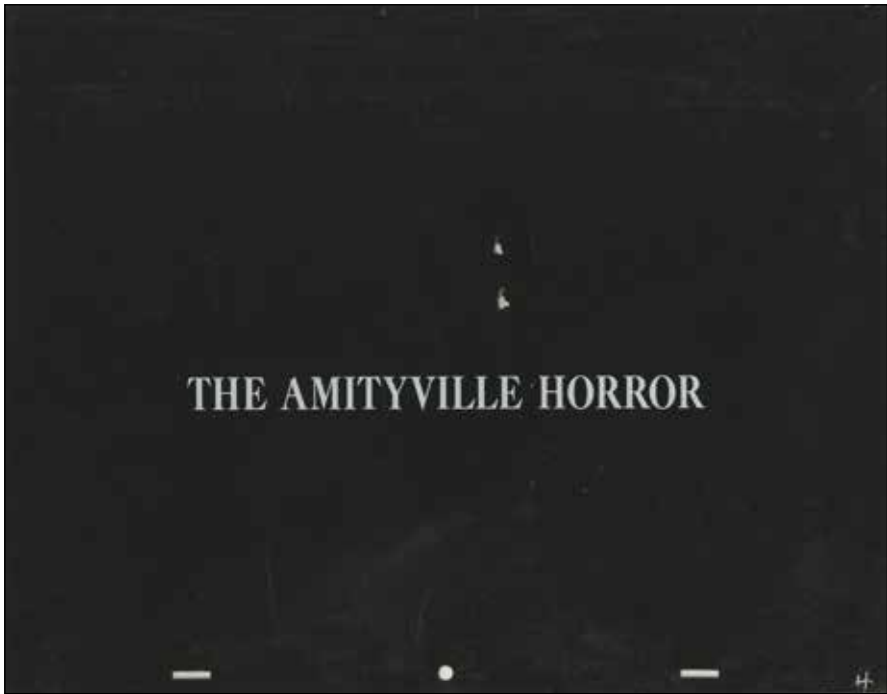
528. *Invasion of the Body Snatchers* opening title card & Donald Sutherland credit.(Universal, 1982) Vintage original (1) *Invasion of the Body Snatchers* opening credits title card, and (1) Donald Sutherland title credit card, both accomplished on 14 x 11 in. black illustration board with paste-up elements and keyholes along lower edge. Exhibits minor production wear and handling, and some surface loss not affecting art. In production used very good condition. **\$800 - \$1,200**



529. *Damien: Omen II* opening title card.(TCF, 1978) Vintage original opening credits title card on 14 x 11 in. black illustration board with paste-up element and keyholes along lower edge. Exhibits minor production wear and handling, with minor surface loss not affecting title art. In production used very good condition. **\$800 - \$1,200**



532. *The Brown Derby* (5) menus and (4) unused envelopes. (1937-1947) Vintage original (9) ephemera including (5) assorted Brown Derby paper menus ranging in size from 7 x 11 in. to 10 x 13.5 in. spanning the decade of 1937 to 1947 and (4) unused 9 x 4 in. Brown Derby printed window envelopes. Menus exhibit age and wear from use while the envelopes remain in very fine condition. **\$300 - \$500**



530. *The Amityville Horror* opening title card.(AIP, 1979) Vintage original opening credits title card printed on 14 x 11 in. black illustration board with keyholes along lower edge. Exhibits minor production wear and handling, with minor surface loss not affecting title art. In production used very good condition. **\$800 - \$1,200**



533. *The Brown Derby* ashtray with original Brown Derby matchbook.(ca. 1940) Vintage original slip cast ceramic glazed novelty ashtray measuring 5.5 in. round and 3.5 in. tall. The hollow ashtray features a brown derby perched on the lip. With a slot beneath it to house a book of matches. Included is a vintage book of Brown Derby matches with an image of the Hollywood branch of the restaurant. Missing 1-match. Matchbook exhibits light age and handling. All in vintage very good to fine condition. **\$300 - \$500**

531. *The Brown Derby* vintage original derby-shaped cigarette box. (ca. 1930s-1950s) Novelty cigarette box from historic Los Angeles restaurant The Brown Derby. Consisting of a rich brown wooden 7.2 x 5 x 3.1 in. derby-shaped cigarette box with hinged derby crown that lifts to reveal a 3 x 2.25 x 1 in. cigarette compartment. Exhibiting expected age and wear with some scratching and rubbing. In vintage very good condition. **\$600 - \$800**





534. Henry Alvarez's last waxwork figure: the 8 ft. tall larger-than-life "Frankenstein's Monster". (ca. 1990s) Original waxwork figure representing the culmination of a life's study, talent, work, passion for the arts and love of classic movie monsters. Henry Alvarez felt a lifelong special relationship to Dr. Frankenstein's creation, and Henry himself created many likenesses of Frankenstein's Monster over the course of his incredible career. This figure, Henry's very last, represents his ultimate vision of the iconic creature. Standing a towering 8 feet tall, constructed of hyper-realistic wax head with hand-punched hair and glass eyes on mannequin body with fiberglass hands and fully dressed in appropriate clothes; shirt, jacket and pants, right down to the giant black boots of leather-clad fiberglass. Surely, Henry Alvarez's proudest and most cherished piece, informed by his expert knowledge and affinity for the genre. An incredibly impressive display piece that disassembles to 10-pieces, complete on a metal stand, and in very fine condition. **\$40,000 - \$60,000**



535. Walkabout "Frankenstein's Monster" mask and hands from Universal Studios, Hollywood. (ca. 2000s) Original (3) piece monster costume including (1) cast latex rubber over the head mask with extended neck and chest plate and zipper back closure. The Mask is expertly studio painted and finished with hand applied black hair laquered in place. Retaining the imprint, "USH PM 12" on the back flashing and measuring 18 x 12 x 10 in. and (2) matching cast latex rubber monster hand gloves measuring 18 x 9 in. Used for a walkabout character at the Universal Studios themepark in Hollywood. Exhibiting some wear. One neck bolt detached but present. In very good condition. **\$1,500 - \$2,500**



536. The Brown Derby salt & pepper shakers. (1930s-1950s) Vintage original (2) 3.25 x 2.25 x 1.75 in. ceramic Brown Derby-shaped salt and pepper shakers. The slip cast ceramic shakers feature 1-with “P” and 1-with “S” shaker holes on the crowns and a removable cork plug in holes at the bottoms for filling. Each is imprinted with “Hollywood Calif” on the bottom. Exhibiting minor age and wear. In vintage very fine condition. **\$300 - \$500**



537. The Brown Derby (4) restaurant dinner plates. (ca. 1970s) Vintage original set of (4) Brown Derby restaurant branded 12 in. ceramic dinner plates. With auburn striped ring and restaurant logo. With “Classic Oneida USA” printed on the bottom. Exhibiting minor age and use in the restaurant. In vintage fine condition. **\$200 - \$300**



538. Vintage and contemporary (65+) Hollywood ephemera including photographs, restaurant menus, event programs and more. (ca. 1940s-2000s) Vintage and contemporary original collection of (65+) ephemera including (22+) contact sheets, photos, color transparencies and negatives from productions including *Father Goose* and *Hello, Dolly!*, and celebrities including Carey Grant, Leslie Caron, Barbara Stanwyck, Andy Williams, Fred Murray, James Garner, Dick Van Dyke, Ethel Merman, Yvonne Craig, President Eisenhower, Humphrey Bogart, and many more, (10+) menus including The Magic Castle, The Brown Derby, 4-Elvis Summer Festival Souvenir Menus, and many more, (4) blank sheets of Universal International Pictures letterhead stationery, (2) *Terms of Endearment* posters measuring approx. 26 x 38 in., (9+) programs and playbills including AFI Lifetime Achievement Award program for Jack Lemmon, *Guys & Dolls*, *Westside Story*, and many more, and (18+) miscellaneous ephemera including 2006 unused Barbra Streisand tickets. Exhibiting age and production wear. Overall in vintage to contemporary very good to fine condition. **\$400 - \$600**



539. Movie Studio golden age employee vintage metal ID tags. (ca. 1920s-1950s) Vintage original (4) metal movie studio employee badges and property tags measuring approx. 1.25 x 1.25 in to 2.25 x 1.75 in. and including: (1) Paramount, (1) MGM, (1) 20th Century Fox and (1) Columbia Pictures. Exhibiting age, wear, tarnish and expected patina. In vintage very good condition. **\$400 - \$600**

540. Hollywood studios (6) personnel entry pins and badges. (ca. 1940s-1950s) Vintage original (6) assorted studio entry pin passes and badges including (1) black and gold .05 x .04 in. RKO pin, (1) silver 1.25 x 1 in. shield-shaped Universal Films pin with planet engraving and “551”, (1) round brass 1.75 x 1.75 in. RKO Studios pin, (1) round brass United Studios Inc. pin with “705”, (1) round orange laminated 3.5 x 3.5 in. button from Warner Brothers Pictures studio with “359” and a black and white 1 x 1 in. photo of a male employee, and (1) laminated blue and white 3.75 x 2.5 in. ID card from Warner Bros. Pictures studio belonging to Emmett H. Zilles with his photo, personal stats and fingerprint. All exhibiting signs of use, wear, handling, and age. In vintage good to very good condition. **\$600 - \$800**



541. Vintage Paramount Pictures Studio sign. (1940s) Vintage original metal sign with stenciled lettering and applied Paramount Pictures color logo on the face. Retaining holes at corners for mounting. Measuring 10 x 12 in. in.. Exhibiting age, soiling, oxidation, and peeling/loss to logo from years of outdoor use. In vintage good condition. **\$800 - \$1,200**



542. Paramount Pictures equipment plaque. (1940s) Vintage original cast metal plaque with raised “Paramount Pictures” on the face. Measuring 4.25 x 4 in. This rare piece of Hollywood history retains some paint remnants. Exhibiting age, wear and expected patina. In vintage good condition. **\$300 - \$500**



543. Warner Bros. Studio desk blotter. (ca. 1940s-1950s) Vintage original dark particle wood desk blotter with brass side rails, applied Warner Bros. graphic logo, thick removable acrylic top cover, and green felt backing. Exhibiting age and handling, with some chipping to the graphic logo and pitting to the brass side rails. Measuring 36.25 x 20 in. In vintage good to very good condition. **\$600 - \$800**



546. Warner Bros. presentation key to the studio.(ca. 1960s) Vintage original cast brass 11 x 4 in. presentation key to Warner Bros. Studios. The shield-shaped bow of the key features raised "WB" letters synonymous with the studio. The key blade reads, in raised letters, "The Largest in the World" on one side and "Welcome to the Warner Bros Studio", on the other. Keys like this were presented to special guests, celebrities, and dignitaries visiting the studio. Exhibiting expected age, wear and patina. In vintage fine condition. **\$400 - \$600**



544. Warner Bros. Studio 1940s-era security guard hat. (ca. 1940s) Vintage original peaked crown, green wool security guard cap with rigid leather visor, lined in cloth on underside, black elastic hatband, 2-gold metal "WB" logo buttons holding a decorative black leather strap in place, embroidered "W.B." on front of crown, brown leather interior band, lined in copper silk. Exhibiting age and wear, with some rubbing to leather components, and splitting to the silk lining. In vintage good to very good condition. **\$300 - \$500**



547. 20th Century Fox vintage metal studio sign. (ca. 1950s) Vintage original round metal sign with multicolor printed 20th Century Fox Film Corporation logo, with 4-drilled holes for hanging. Measures 13 in. diameter. Exhibiting age, wear and handling, with some chipping to the painted surfaces. In vintage very good condition. **\$400 - \$600**



545. Extraordinarily rare MGM Studios original opening title artwork from the Golden Age of Hollywood. (ca. 1940s) Vintage original early title card accomplished in enamel on approx. 17 x 11.25 in. board with openings cut out of the "Ars Gratia Artis" frame and the laurel at the bottom of the frame for a 3-D in which the mascot lion could be projected as with a matte painting, and a theater mask below it. A print of the theater mask has been added for display. Unexamined out of frame. In vintage fine condition. **\$20,000 - \$30,000**



548. 20th Century Fox (14) piece set of china from the studio commissary.(ca. 1970s) Collection of Syracuse brand (14) piece china with 20th Century Fox logo and double stripe pattern, including (2) 10 in. dinner plates, (4) 7.25 in. salad plates, (4) 6.25 in. dessert plates, (2) 6 in. saucers and (2) matching coffee cups. With "Syracuse China" printed in green on the bottom. Exhibiting light age and wear. In vintage fine condition. **\$300 - \$500**



549. Metro-Goldwyn-Mayer Pictures vintage stamped tin sign. (ca. 1940s) Vintage original stamped tin studio sign with embossed lettering and bright black, yellow and red enamel paint finish. Measuring 21 x 12 in. With 5-screw holes on upper and lower border for affixing to surface. Exhibiting some age, wear and handling. Slight waviness to the upper edge. In vintage very good to fine condition. **\$400 - \$600**



550. Conquistador armor pieces from unidentified MGM films.(ca. 1940s-1950s) Vintage original Conquistador armor consisting of (1) metal helm with integral padded leather skullcap, and 2-side plates attached by leather strips, which snap together beneath wearer's chin, (1) metal breastplate with brass chains and hardware on leather straps with buckles, and (1) metal back plate with brass stud embellishments, retaining hand-painted "58" on interior. Exhibiting age, production wear and handling, some rust, patina, and deterioration to leather components on breastplate. In vintage very good condition. **\$300 - \$500**



551. Austro-Hungarian Hussar jacket and fur hat from unidentified MGM films.(ca. 1940s-1950s) Vintage original (1) green wool cropped military jacket with black natural wool collar, cuffs and hem, gold bullion applique piping and ribbon embellishment on front and back and sleeves, gold metal ball and hoop closure, braided gold bullion cord cords, lined in pewter satin, with (1) traditional 10.5 in. tall Beefeater fur hat with gold metal chain chin strap. Exhibiting age and production wear, some deterioration to leather inner of hat, some rubbing and wear to wool surfaces. In overall vintage good to very good condition. **\$200 - \$300**



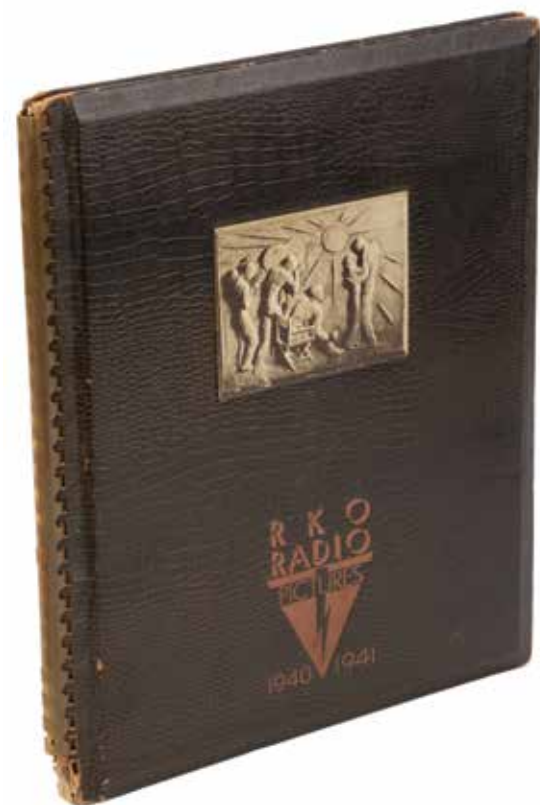
552. Roman gladius sword and (15+) various MGM Studios costume accessories. (2007) Vintage original collection of (15+) MGM movie costume pieces, props and accessories including scarves, hats, period accessories and more. Some pieces with studio labels and attributions including a Frank Morgan bowtie, Stewart Granger vest and pants, Trevor Howard vest and a Roman gladius sword of iron in a red suede sheath with brass collar and tip. Pieces exhibit varying degrees of age, wear and some tearing, fading and toning. In vintage fair to very good condition. **\$200 - \$300.**



553. The Philadelphia Story 1-sheet poster (MGM, 1940) Vintage original U.S. 27 x 41 in. 1-sheet Style C poster for Oscar-winning romantic comedy. Featuring vibrant artwork of stars Katharine Hepburn, Cary Grant, Jimmy Stewart in a nod to the film's love-triangle dynamics. Folded as issued and completely unrestored. Exhibiting only minor toning, most prominent at extreme edges of border, marginal tears, and handling wear. In very good condition. **\$4,500 - \$6,500**



554. Charlie Chaplin “Hynkel - Dictator of Tomania” military jacket from *The Great Dictator*. (United Artists, 1940) Vintage original crème wool military costume with standing red collar, scalloped cuffs, and red piping at collar and down hidden button front closure, with military gold bullion braids at cuffs and collar, lined in matching crème satin, with integral fabric shoulder hoops for epaulettes. Hidden button front closure with hook and eye fasteners at collar and waist. Retaining the internal Western Costume bias label, handwritten “#5, 24455. Chas Chaplin 37 ½”. With tailor fitted waist and single back vent. Studio ink stamps “F248” in the interior right shoulder sleeve. Missing 3 of 6 buttons the front closure. The Great Dictator was Chaplin’s most commercially successful film, considered controversial in its condemnation of fascism, anti-Semitism, Mussolini, Hitler and his Nazis. Exhibiting age, wear, and very minor fabric pulls. Some light staining to the interior. In vintage very good condition. **\$30,000 - \$50,000**



555. RKO Radio Pictures yearbook 1940-1941. (RKO, 1940-1941) Vintage original heavy spiral-bound studio yearbook with decorated leatherette covers (faux crocodile) for the proposed slate of upcoming films produced by RKO, as a pitch to encourage theaters to book in advance. Contains 54-pages with sepia and monochrome photo and art illustrations promoting a variety of films and stars, including *Citizen Kane* (under its working title “John Citizen USA”), Carole Lombard in Hitchcock’s *Mr. and Mrs. Smith* and one other film, Ginger Rogers, Cary Grant, Walt Disney for 18 cartoons, and much more. Front cover is virtually separated at spiral coil, though otherwise contents are complete and intact. Considering the separation, overall very good. **\$600 - \$800**



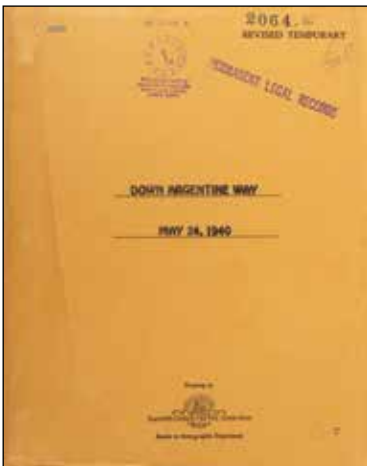
556. Otto Kruger “Dr. Emil Von Behring” suit from *Dr. Ehrlich’s Magic Bullet*. (Warner Bros., 1940) Vintage original (2) piece navy blue textured wool suit including (1) double breasted suit coat with notched collar, 1-chest slash pocket, 2-hip flap pockets, interior lined in textured black silk, and (1) matching pair of trousers with 2-hip slash pockets, button front closure and cuffed hems. Both retain Western Costume barcode stickers and various production inkstamps. Exhibiting minor age, production wear and handling. In vintage very good to fine condition. **\$400 - \$600**



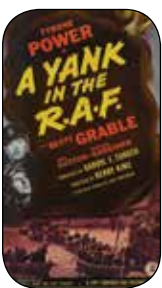
557. Thomas Mitchell “William Robinson” tuxedo style coat from *Swiss Family Robinson*. (RKO, 1940) Vintage original size “42” multi colored marled wool tuxedo style coat with unique swallow tail cut-out lapel, wide padded collar, teal velvet accents at lapel and cuffs, interior upper lined in pewter silk, lower in slate blue silk. Retains interior “Western Costume” bias label with handwritten “DBLE Tom Mitchell”. Exhibiting minor age, wear and production handling. In vintage. **\$400 - \$600**



558. *Meet John Doe* 1-sheet poster. (Warner Bros., 1941) Vintage 27 x 41 in. 1-sheet poster. Normal folds. Exhibiting fold separation and a 4 in. tear in the lower third repaired with tape on the verso, tape in the corners of the recto, with paper loss on the upper and lower left edge, some creasing, and spot paper loss in the image. In vintage very good condition. **\$1,200 - \$1,500**



559. *Down Argentine Way* script. (TCE, 1940) Vintage original studio bound and bradded 158-page Revised Temporary script, credit unlisted, but attributed to Karl Tunberg and Darrell Ware, based on a story by Rian James and Ralph Spence dated March 24, 1940 on the cover. With unused checkout form. Exhibiting age, production wear and handling, cover exhibits 9 in. tear. In vintage very good condition. **\$200 - \$300**



560. *A Yank in the R.A.F.* Revised Final script. (TCE, 1941) Vintage original studio bound and bradded 166-page Revised Final script written by Karl Tunberg and Darrell Ware, dated March 28, 1941 on the cover. With checkout form, check out slip not present. Exhibiting age, production wear and handling. In vintage very good to fine condition. **\$200 - \$300**



561. Orson Welles “Charles Foster Kane” jacket from *Citizen Kane*. (RKO, 1941) Vintage original gray and black herringbone wool suit jacket with notched lapel, chest pocket, 3-hip welt pockets, 4-button front closure and buttons at sleeves. Lined in black satin. Retaining the internal Western Costume label handwritten, “Orson Wells [sic] / 41 1/2”. Exhibiting age and studio wear with torn interior lining at the left shoulder. Some buttons have been replaced. In vintage very good condition. **\$12,000 - \$15,000**



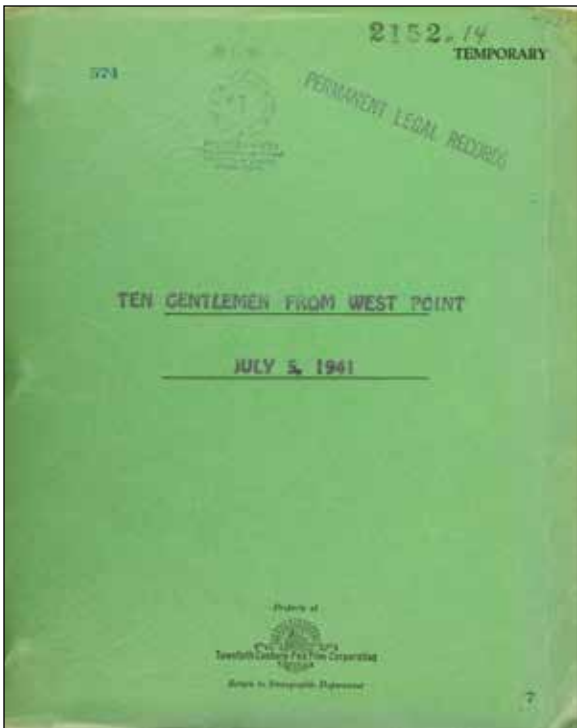
562. Oscar for Outstanding Motion Picture presented to producer Darryl F. Zanuck for *How Green Was My Valley*. (TCF, 1941) Historical "Outstanding Motion Picture" Academy Award trophy presented to producer Darryl F. Zanuck for the Twentieth Century-Fox production of *How Green Was My Valley*. The powerful period drama, directed by John Ford and based on a novel by Richard Llewellyn, chronicled the plight of Welsh coal miners in the South Wales Valley. The film pulled off what has come to be regarded as one of the biggest upsets in Oscar history when it beat out Orson Welles' *Citizen Kane* for Outstanding Motion Picture honors. Considered a classic in and of itself, most of the enduring appeal of the film is attributed to its casting and the masterful direction of John Ford, who replaced William Wyler after Fox moved production from Wales to California citing concerns with European shooting after the outbreak of World War II. For his part, Zanuck had a profound influence on the ultimate film, coming up with the idea of the character "Huw's" voice over narration, an innovation at the time, and deciding that the character should not age - Tyrone Power was originally slated to play the adult counterpart to Roddy McDowall's young Huw in later sequences of the film. This male statuette stands 12 in. tall with the cast metal, gold-plated figure measuring 3.5 in. wide by 10.25 in. tall. The beveled black base is 5.5 in. round at the bottom, tapered to 4 in. where the base attaches to the film reel that forms the integral foot of the metal statue. Sculptor George Stanley (who also fashioned the famous Muse Fountain at the Hollywood Bowl) sculpted Cedric Gibbons' original design in clay and Sachin Smith cast the statuette in 92.5 percent tin and 7.5 percent copper and then gold-plated it. The original Oscar mold was cast in 1928 at the C.W. Shumway & Sons Foundry in Batavia, Illinois. Since 1983, Oscars are fabricated each year in Chicago by Illinois manufacturer R.S. Owens & Company. A 1.25 x 1 in. cast metal plaque reads "Academy First Award to Twentieth Century-Fox Film Corporation for the Production of 'How Green Was My Valley'" and is affixed to the front of the base. This particular instantly recognizable example of the world famous trophy represents one of the most controversial award decisions in the history of the Academy of Motion Picture Arts and Sciences. One of an extreme few Oscars ever made available to the public. Overall in vintage fine condition. **\$120,000 - \$150,000**



563. *Casablanca* pierced brass Moroccan floor lamp from Rick's Café Américain. (Warner Bros., 1942) Vintage original reticulated Moroccan floor lamp highly visible in Rick's Café Américain, the iconic central setting of one of the greatest American movies of all time, *Casablanca*. Consisting of a hollow pierced brass lamp, expertly embellished with brass colored paint for antiqued effect, standing 70 in. tall with a base measuring approx. 19 in. round. This lamp can be seen prominently near the iconic front doors of the café as well as the main room with Sam's piano. This historic decorative set piece is not only beautiful but immeasurably important in the landmark film as an art piece that contributes boldly to the themes and motifs at play in doors, floor tiles and the geometric light lamps throw throughout the design of the entire project. Exhibiting expected age and patina. The matching lampshade is included for display but was not used during filming. Electronics untested. In vintage very good condition. *Provenance:* Cinema Mercantile Co. liquidation sale, Los Angeles, October 2, 1982. Cinema Mercantile Co., one of the oldest and largest suppliers of film and TV set decorations, supplied items to Warner Bros. Studios during the production of *Casablanca*. **\$15,000 - \$20,000**



564. Moroccan decorative wooden screen from *Casablanca*, seen in "Rick's" office in Rick's Café Américain. (Warner Bros., 1942) Vintage original screen used wooden carved and beaded Moroccan 3-panel folding screen prominently featured in the office of "Rick" – Humphrey Bogart's iconic character in *Casablanca* – at Rick's Café Américain, the central setting of one of the greatest American movies of all time. Each of the three panels, measuring approx. 76 x 24 in., is decorated with hand carved edges, wooden beads on lathed rods, inset carved wooden panels and mother of pearl and shell inlaid detail. The two outer panels each feature a 12 x 12 in. bell-shaped opening framed by inset shell detail with the centermost panel portal spanned by lathed wooden bars and beads. Each panel is joined to the next with hinges, creating a triptych, footed, freestanding decorative screen that measures approx. 76 x 72 in. when completely extended. This screen is clearly visible in Rick's office, as "Captain Renault" (Claude Rains) informs "Rick" (Bogart) that "Victor Laszlo" (Paul Henreid) is coming to Casablanca and must be detained. This particular screen, with its distinctive bell-shaped opening, was also used to cast shadows adding visual interest to the background in the Café when Laszlo and Carl return from their meeting with the Underground (inexpensive set decorating in wartime Hollywood). This historic set piece is beautiful in and of itself and is not only immeasurably important as décor in the landmark film, but as art pieces that contribute boldly to the geometric Moroccan themes and motifs at play throughout the design of the entire project. Two sections of beading have been replaced, possibly done before the production. In vintage very fine condition. *Provenance:* Cinema Mercantile Co. liquidation sale, Los Angeles, October 2, 1982. Cinema Mercantile Co., one of the oldest and largest suppliers of film and TV set decorations, supplied items to Warner Bros. Studios during the production of *Casablanca*. **\$12,000 - \$15,000**



565. Ten Gentlemen from West Point Temporary script. (TCE, 1942) Vintage original studio bound and bradded 158-page Temporary script written by Dale Van Every, dated July 5, 1941 on the cover. With check-out form, check out slip not present. Exhibiting age, production wear and handling. In vintage very good to fine condition. **\$200 - \$300**



566. Joan of Paris (3) special RKO publicity folders, 1-signed by Ernest Bachrach. (RKO, 1942) Vintage original collection of (3) publicity folders of production photos including (1) marked, "The Performances of 1942: 'Joan of Paris' Morgan Heinreid, Cregar, Mitchell: a four-star team", (1) marked, "Hollywood's Woman of 1942: Michele Morgan A modern Joan of Arc, her fight for France is on film" (signed by photographer Ernest Bachrach) and (1) marked, "The Picture of 1942: 'Joan of Paris', 'If this be propaganda then the screen needs more of it'". Folders contain (25+) gelatin silver production photos of Michelle Morgan, Paul Henreid, Laird Cregar, Thomas Mitchell and others ranging in size from 10.5 x 13.25 in. to 7 x 8 in. Exhibiting age, handling and soiling. Some photos retain studio snipes. In vintage very good to fine condition. **\$300 - \$500**



567. Douglas Croft "Robin" hero tunic from Batman, the serial. (Columbia, 1943) Vintage original collarless, sleeveless brown wool hero tunic with black grommets along front opening for lace closure (laces not included), interior lined in brown satin. Retaining internal, "Western Costume" bias label with handwritten, "Douglas Croft". Signature "Robin" chest patch removed post production and not included. Exhibiting minor age, production wear and handling. In vintage very good to fine condition. **\$800 - \$1,200**



568. Agent Charles K. Feldman's file of (125+) typed and handwritten letters, memos, clippings and telegrams regarding William Holden from the Famous Artists Corporation. (1944-1967) A treasure trove of (125+) items of unpublished public and insider information chronicling the Famous Artists Corporation's representation of William Holden. The agency came to represent more than 300 clients, including Greta Garbo, Marlene Dietrich, Susan Hayward, Lana Turner, Ida Lupino, John Wayne, Richard Burton, Charles Boyer, and Kirk Douglas among others. Feldman was considered one of the most powerful agents in Hollywood with creative input as Executive Producer on films including *Pittsburgh*, *Red River*, *A Streetcar Named Desire* and *The Seven Year Itch*. This collection offers a fly-on-the-wall view of the toil of Hollywood agent Charles K. Feldman and his long professional relationship with actor and movie star William Holden and legendary producer David O. Selznick. Materials touch on Holden's notorious alcoholism, which followed him through his career. Including typed, printed and handwritten memos, clippings, telegrams, and correspondence primarily concentrated through the years of 1955-1967. Featuring correspondence between Holden, Feldman, Selznick and others regarding movie negotiations, Holden's tax burdens and advice for money management abroad, letters regarding Howard Hawks' *Hatari*, a 4-page typed letter to agent Feldman from David O' Selznick dated August 8, 1959, in which Selznick discusses directors for *Tender is the Night*. Selznick diplomatically, but firmly reminds Feldman he's been waiting for Holden to come aboard and that the inferred "choice of director" Holden has agreed to is making matters difficult. Selznick writes, in part: "I have been working these last days full-time on the directorial situation of 'Tender is the Night'.... I should like him [Holden], therefore, to have the benefit of the full list, and all of our views. We have been waiting for him a very long time; he agreed to do the picture, subject to the Paramount situation; and frankly it now comes as an unexpected blow, one completely unique in my experience, that a star who has agreed to do a picture for me makes it dependent on one of such a uniquely short list of directors." Selznick practically schools Feldman in the well-known Selznick legacy, "I brought Hitchcock from England and had the devils' own time lending him between the completion of 'Rebecca' and the time people saw it. I made 'Gone With the Wind' with several directors, principally Victor Fleming, despite the violent protests of two of the stars that he was the wrong man for it... I did 'Duel in the Sun' with King Vidor and William Dieterle, when neither of them was fashionable..." Archive also contains, inter-office memos, personal notes, contact information and much more. *Tender is the Night*, would ultimately be made with Jennifer Jones as planned, but with Jason Robards in the role of "Dick Diver", which was such a bone of contention in this agency archive. Other movies and projects mentioned are *The World of Suzie Wong*, *The Counterfeit Traitor*, *The Lion*, *Bridge on the River Kwai*, *Anatomy of a Murder*, *Hatari* and much more. Exhibiting age, use, handling and some brittle pages. An insider's archive of Hollywood history in the making during the golden age. An emerging, kitchen sink portrait of Feldman's shrewd show business acumen tempered by a love of his clients, Selznick's mythical micromanagement and skilled negotiating prowess, and, of course, the humanity of the charming but vulnerable movie star William Holden. In vintage very good condition. **\$600 - \$800**





569. Shirley Temple's 1945 wedding album gifted to bridesmaid and best friend Betty Jean. (1945) Vintage original leather bound 10-page wedding album including (20) 8.25 x 9.5 in. gelatin silver photographs on double-weight textured paper. The brown leather covered album measures 10 x 13 in. and features gold gilt decorative floral border and cameo on the front cover imprinted, "Betty Jean from Shirley and Jack Sept. 19, 1945" in the lower right corner. Photographs are tipped to interior pages with adhesive and paper mounting corners. Images include Shirley Temple, John Agar, Bridesmaids, Church and clergy, cake cutting and posed portraits. Also includes 4-loose photos featuring paparazzi outside the Wilshire Methodist Church and hundreds of guests arriving and attending the event. The album was gifted to Shirley Temple's best friend from girlhood, Betty Jean, who was one of her Bridesmaids at the Episcopal ceremony. The spine of the leather cover has deteriorated and is missing. Remaining front and back covers are held together by the interior grosgrain silk lining. Photos exhibit minor age and even toning but remain in vintage fine condition. From the personal collection of Betty Jean Lail. **\$1,000 - \$1,500**



571. They Came to Blow Up America U.S. stone-litho 1-sheet poster. (TCF, 1943) Vintage original 27 x 41 in. US 1-sheet poster. Linen-backed with minor retouching to original folds. In vintage very good condition. **\$200 - \$300**



570. Shirley Temple girlhood memories collection from her best friend Betty Jean. (ca. 1940s) Vintage original collection of (7) scrapbooks and high school yearbooks collected by best friend Betty Jean including (5) Westlake School For Girls yearbooks 1941-1945, with photos of Shirley Temple with classmates and Shirley inscriptions and signatures in 3 of 5 books including her senior photo inscription, "To Betty Jean, no matter where you go or what either of us may do, our friendship will last, Love Shirley". 8th grade yearbook features 2-poems by Shirley. Includes (1) wood covered scrapbook with Mexican motif, leather ties and hinges, containing photos of Shirley and Betty's first meeting as 7th graders, Campfire Girls events, 5+personal greetings, birthday and Valentine's cards from Shirley and more. With (1) large green scrapbook of photos from school, personal greeting cards from Shirley and newspaper clippings of Shirley's adventures. Also includes loose news clippings, handwritten correspondence, and photos from the era, including 1-photo of Shirley with David O. Selznick at her graduation. Includes very personal correspondence as in the case of a handwritten letter to Betty Jean, which reads, in part: "Don took me down to the train station and I really smoked feverishly knowing that I won't get a chance for some time", revealing Temple's concern about a bad habit affecting her reputation as a role model. Exhibiting age, handling, some toning and deterioration to detached but present green scrapbook covers. Some loose pages. In vintage good to very good condition. From the personal collection of Betty Jean Lail. **\$400 - \$600**



573. Shirley Temple ephemera collection from her best friend Betty Jean. (ca.1940s-2000s) Vintage and contemporary collection of (25+) books and ephemera including (1) hardbound autobiography, "Child Star", inscribed, "To my dear friend B.J.! Love and happy reading, Shirley ~ 1988", (1) red leather bound "Shirley Temple Scrapbook, A Book of Memories", written by Loraine Burdick, signed on the title page, "Shirley Temple Black", (1) white leather spiral-bound wedding album of Betty Jean's sister, Gertrude, with (7+) photos and news clippings including Shirley, (1) wedding registry signed by Shirley as, "Shirley Agar", (1) vintage double weight 8 x 10 in. childhood publicity portrait of Shirley signed, "To Betty Jean, From Shirley Temple", (1) photo of pre-teen Shirley with a fan, (15+) loose color photos of Shirley with Betty and friends in later life with a notecard signed "Shirley and Charlie Black, Susan, Lori and Charlie Jr., 1970", and (6) Shirley Temple Commemorative stamp collection cards including, *Bright Eyes* with printed and embroidered patch, *The Little Colonel*, *The Littlest Rebel*, *Our Little Girl*, *The Poor Little Rich Girl*, and *Just Around the Corner*, all cards with between 9-11 stamps included. Exhibiting age, handling and album cover deterioration. In vintage good to fine condition. From the personal collection of Betty Jean Lail. **\$300 - \$500**



572. The Marx Brothers lobby card for A Night in Casablanca. (United Artists, 1946) Vintage original color 11 x 14 in. lobby card. Featuring Groucho, Chico, and Harpo at the bar. Exhibiting moderate toning to borders, corner pin-holes, small chip to bottom border, and light staining at left and bottom. In vintage good condition. **\$300 - \$500**



574. The Yearling (3) concept artworks. (MGM, 1946) Vintage original (3) sketches accomplished in pencil, artist's pastels and watercolor on 8 x 6 in. artist's board. All initialed by the artist, "DG", with random production markings on the versos. Exhibiting edge chipping, medium not fixed but stable **\$300 - \$500**



575. Forever Amber concept storyboard painting. (TCF, 1947) Original storyboard painting accomplished in gouache on 19.75 x 14.75 in. artist's leaf visible through 24 x 18 in. mat. Depicting a dramatic period tavern scene with patrons toasting a masked beauty. With 3-Dymo brand embossed tape labels affixed on the lower mat reading, "Forever Amber", "Storyboards", and "Fox Studio 1947". Additional production notes handwritten on the verso of detached backing board reading, "Dog and Partridge Tavern Chapter 13 – Forever Amber". Exhibiting age, production wear and handling. With a .05 in. hole in the center of art. Mat exhibits cracks. In overall fair to good condition. **\$400 - \$600**



576. Budd Abbott & Lou Costello engraved wristwatch presented to a staff member of the San Fernando Country Club. (ca. 1940s) Vintage original Swiss Royal Gems by Gruen Veri-Thin luxury watch with 17 jewel movement, 14K gold casing and buckle, alligator band, sub-dial, and Arabic numerals. Engraved on the verso, "From Bud Abbott and Lou Costello". Also includes 1-original black leather band, 1-original crystal face cover, and 1-original crown, which were replaced by newer components. Accompanied by original case and box. Mechanicals untested. In fine condition. **\$1,500 - \$2,500**



577. Lou Costello "Chester Wooley" jacket from The Wistful Widow of Wagon Gap. (Universal, 1947) Vintage original size "44" plaid wool coat with slight peaked lapel, 2-faux hip flap pockets, and folded cuffs. Interior lined in slate blue silk. Retains internal, "Western Costume" bias label handwritten, "L. Costello" and additional WC notes on interior sleeves. Exhibiting minor age, production wear and handling. In vintage very good to fine condition. **\$600 - \$800**



578. Esther Williams "Maria Morales" (and double) Matador "Suit of Lights" from Fiesta. (MGM, 1947) Vintage original (4) piece "Suit of Lights" costume including (1) bolero cut green satin Matador jacket with short standing collar, open front, integral large tasseled epaulettes, embellished with traditional cr me pewter and red embroidered and applique star and floral patterns of glass beads, tiny sequins, bugle beads, gold bullion threaded pom-poms, and tassels, with (1) matching green satin front tailored women's vest with embellished panels, (1) pair matching pants with button front closure, tasseled drawstring ties at cuffs, and embellished leg panels, and (1) bespoke linen long sleeve button down shirt with integral lace dickie featuring cut-out lace panels at the closure. Exhibiting age and production wear with some split seams in the back of pants, minor thread pulls, even toning. In vintage very good to fine condition. **\$1,000 - \$1,500**



579. Ricardo Montalban "Mario Morales" matador suit of lights from *Fiesta*. (MGM, 1947) Vintage original (4) piece "Suit of Lights" costume including (1) bolero cut maroon satin Matador jacket with short standing collar, open front, integral large tasseled epaulettes, embellished with traditional crème, pewter, white and red embroidered and applique butterfly, star and floral patterns of glass beads, tiny sequins, bugle beads, gold bullion threaded pom-poms, and tassels, (1) matching maroon satin-front tailored vest with embellished panels, (1) pair matching pants with button front closure, tasseled drawstring ties at cuffs, and embellished leg panels, and (1) Lux More brand bespoke linen long sleeve button down shirt with integral lace dickie featuring cut-out lace panels at the closure. Also includes a bullfighting cape embellished in vintage multi media. Jacket retain the Exhibiting age and production wear with some split seams in the back of pants, minor thread pulls, even toning. In vintage very good to fine condition. **\$1,000 - \$1,500**



580. *She Wore a Yellow Ribbon* U.S. 1-sheet poster. (RKO, 1949) Vintage original 27 x 41 in. U.S. 1-sheet poster for the John Ford/ John Wayne classic film of the expansion of the American West and the Indian wars. Considered by many fans to be one of Wayne's most indelible and accomplished screen roles, as well as one of Ford's most beautifully shot films, one of his first in Technicolor. This particular example is something of a wonderfully surprising unicorn, because apart from its neat, tight original folds as issued, it has barely been touched or abused in all of its 70 years in apparently archival storage. Slight extra fold from storage, a few very faint verso circular stains not affecting image, and tiny fold junction openings are all that suggest this remarkable, bright clean colorful vintage poster was not printed yesterday. Quite likely the finest unrestored, unbacked example in existence. Fine vintage condition. **\$600 - \$800**



581. *Abbott & Costello Meet Frankenstein* 6-sheet poster. (Universal, 1948) Vintage original 77 x 78 in. US six-sheet poster. Linen-backed with some retouching to tears in the billing block, some red titles, with minor spot surface loss throughout and across the upper third. Minor foxing to linen. In vintage good condition. **\$3,000 - \$5,000**



582. *The Brasher Doubloon* 3-sheet poster. (TC, 1945) Vintage original U.S. 41 x 81 in. three-sheet poster in folded, lightly worn condition (some chipping at fold junctions; can be restored. Overall in vintage very good condition.. **\$300 - \$500**

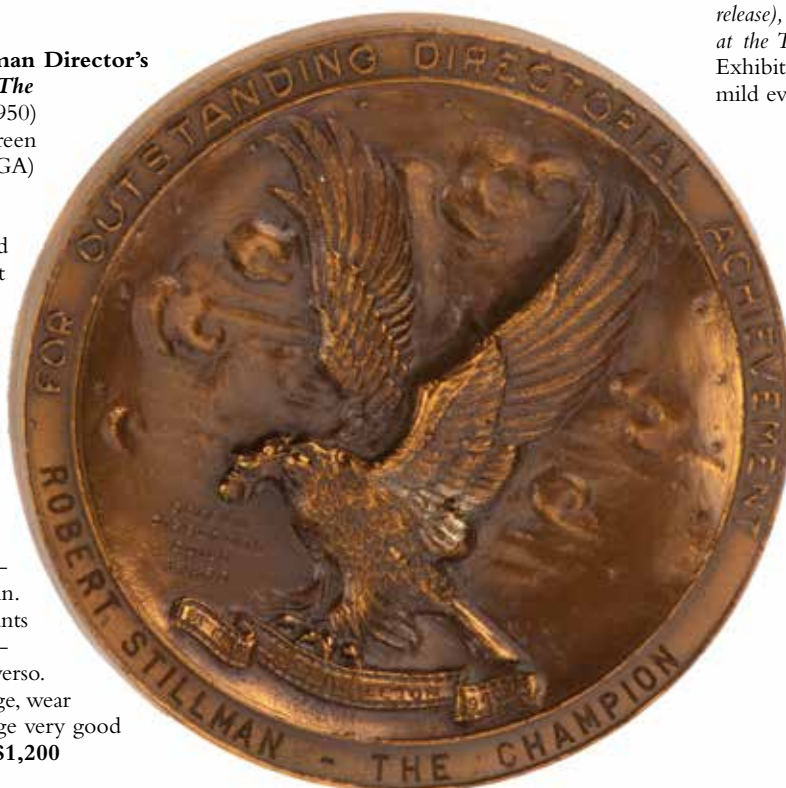


583. Valentine Davies Best Writing Original Story Oscar for *Miracle on 34th Street*. (TCF, 1947) Vintage original “Oscar” trophy awarded to Valentine Davies for “Writing Original Story” for the beloved American holiday classic starring Edmund Gwenn, Maureen O’Hara, John Payne and a juvenile Natalie Wood. In the entertainment industry and the world over, the “Oscar” statuette is indisputably the most treasured and iconic symbol of the filmmaker’s accomplishment and the public’s romance with Hollywood glamour and movies. This vintage male “Oscar” statuette stands 12 in. tall with the cast metal, gold-plated figure measuring 3.5 in. wide by 10.25 in. tall. The beveled black base is 5.25 in. round at the bottom, tapered to 4.5 in. where the base attaches to the film reel that forms the integral foot of the metal statue. Sculptor George Stanley (who also fashioned the famous Muse Fountain at the Hollywood Bowl) sculpted Cedric Gibbons’ original design in clay and Sachin Smith cast the statuette. Consisting of a pewter-like alloy called “Britannia metal”, which is then plated in copper, nickel silver, and finally, 24-karat gold. The original Oscar mold was cast in 1928 at the C.W. Shumway & Sons Foundry in Batavia, Illinois. Since 1983, Oscars are fabricated each year in Chicago by Illinois manufacturer R.S. Owens & Company. A 2 x .75 in. cast brass plaque on the back foot of the base reads, “Academy of Motion Picture Arts and Sciences First Award 1947” and the engraved plaque at the front of the award base reads, “Academy of Motion Picture Arts and Sciences First Award to Valentine Davies for Writing Original Story of *Miracle on 34th Street*”. With black felted bottom. The film won Oscars for Best Actor in a Supporting Role (Gwenn), Best Writing, Original Story (Valentine Davies) and Best Writing, Screenplay. It was also nominated for Best Picture, losing to *Gentleman’s Agreement*. The statuette’s finish exhibits very minor rubbing, age and some pitting and tarnish to the lower torso and legs of the figure. The black base exhibits light wear. In vintage good to very good condition. This is an early example of this instantly recognizable and world-famous prize and one of extremely few Oscars ever made available to the public. **\$150,000 - \$250,000**



584. Katharine Hepburn “Amanda Bonner” robe by Walter Plunkett for *Adam’s Rib*. (MGM, 1949) Vintage original voluminous open-front crème silk damask robe with shawl collar, chest pleats, cuffed long sleeves, partially self lined interior with integral under-arm guards. Retains internal bias label typed, “14 57-6251 K. Hepburn”. Robe is highly visible in this witty battle of the sexes, in which Hepburn plays a lawyer defending her client “Doris Attinger” (Judy Holliday) against her husband, a lawyer for the plaintiff, “Adam Bonner” (Spencer Tracy). Exhibiting production wear, use, handling and age, with some loose seams and minor moth damage. In production-used vintage very good condition. Provenance: Heritage Auctions, Julien/Odyssey Auction #1070, November 2003, Lot #2. **\$6,000 - \$8,000**

587. Robert Stillman Director’s Guild Award for *The Champion*. (1949-1950) Vintage original Screen Directors Guild (DGA) “Most Outstanding Directorial Achievement” award presented to Robert Stillman for “1st Qtr. Asst. Director 1949-1950” on *The Champion*. Constructed of cast bronze metal and featuring central relief image of an eagle with raised and graved text around the border. Measures 3.75 in. in diameter. Remnants of fabric from previous display on the verso. Exhibiting minor age, wear and patina. In vintage very good condition. **\$800 - \$1,200**



585. Hal Baylor “Tiger Nelson” boxing robe from film noir classic *The Set-Up*. (RKO, 1949) Vintage original crème satin robe with shawl collar, 1-chest and 2-hip pouch pockets, black satin cuffs, side belt loops (belt not present), with black satin letters on back, “Tiger Nelson”. Retaining costumer’s handwritten, “MPCC” in black ink. Worn by Baylor in boxing scenes of the Robert Wise crime drama. Exhibiting production wear, studio soiling, and minor production made breaches on back. In vintage very good condition. **\$1,000 - \$1,500**



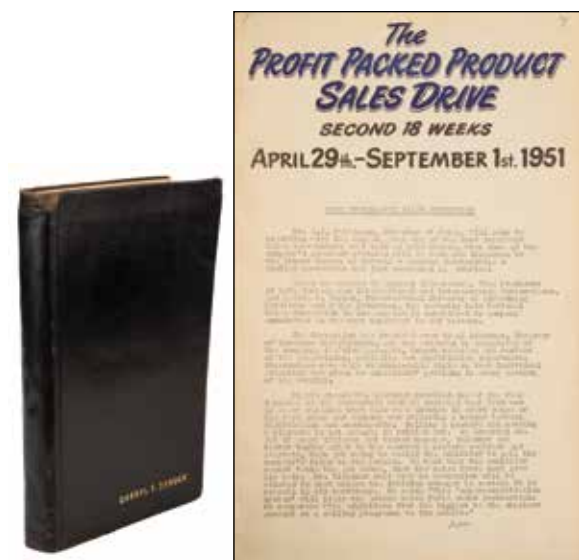
586. Large collection of (95+) miscellaneous vintage lobby cards. (Various Studios, 1940s-1970s) Impressive collection of (95+) lobby cards spanning decades of filmmaking, many titles with full publicity sets, titles including: *The Ten Commandments*, *The Robe*, *Beckett*, *Ivanhoe*, *The Agony and the Ecstasy*, *Rob Roy*, *Rodan*, *The Lion in Winter*, *Gone with the Wind* (re-release), *The Four Musketeers*, *The People That Time Forgot*, *Knights of the Round Table*, *The Island at the Top of the World*, *Bambi*, *The Moon Spinners*, *Johnny Tremain*, *Treasure Island*, and more. Exhibiting age, wear and handling, some with corner pinholes from previous display, and some mild even toning. Overall in vintage very good to fine condition. **\$200 - \$300**

588. Sterling silver woven basket gifted by Tyrone Power to Darryl F. & Virginia Zanuck. (ca. 1950s) Vintage original sterling silver decorative woven basket measuring approx. 7.28 x 4.5 x 4.5 in. Tyrone Power gifted this basket to Darryl F. Zanuck and his wife Virginia. Darryl Zanuck is considered the man who gave Power his big break in movies, made him a star and guided his career for many years. Exhibiting light age and patina. In vintage very good to fine condition. Comes with a signed COA by Darrylin Zanuck. **\$200 - \$300**





589. *All About Eve* 1-sheet poster signed by Bette Davis, Joseph Mankiewicz, and Celeste Holm. (TCF, 1950) Vintage original U.S. 27 x 41 in. 1-sheet poster for *All About Eve*, widely considered the best Hollywood film about the machinations behind the scenes of a major theatrical stage production. Unique, modernist graphic design by Erik Nitsche cleverly plays off overlapping relationships among the principal cast, and gives the largest depiction to the newcomer performer with the least on-screen time, Marilyn Monroe in one of her most indelible early roles. Poster is archivally linen-backed with no retouching performed in order to preserve the signatures of cast members Bette Davis and Celeste Holm, and director Joseph Mankiewicz (who signed twice). Separations and small losses at folds and junctions still visible, as is slight color transfer of titles from years stored in its previously folded state. All considered, generally very good condition. **\$6,000 - \$8,000**



591. Darryl F. Zanuck's 20th Century Fox 1951 Studio Sales book. (1951) Vintage original cloth and board bound 200+ page "Sales Drive" book. Containing inter-studio sales department news and memos. Each approx. 7-page individual grouping contains titles like, *The Profit Packed Product Sales Drive, Second 18 Weeks April 29th-September 1st 1951*". Also containing general Branch Reports, specific movie news for titles including *Bird of Paradise, Terrytoons, Riviera, No Highway, People Will Talk, David and Bathsheba* and many others. With mention of stars including Mitzi Gaynor, Cary Grant, Jeanne Crain, Richard Widmark, Gregory Peck, Susan Hayward, James Mason to name a few. Cover bears the "Darryl F. Zanuck" imprint in gold gilt. Exhibiting some age and wear. In vintage very good condition. **\$200 - \$300**



593. *A Place in the Sun* insert poster. (Paramount, 1951) Vintage original 14 x 36 in. US insert poster for the George Stevens' film starring dramatic powerhouses Elizabeth Taylor and Montgomery Clift. The poster was erroneously folded in thirds. Paper-backing and restoration have addressed this issue (though still evident), as well as upper left corner loss and corner pinholes. Some retouching to above-the-title credits. Now presents in good to very good condition. **\$200 - \$300**



590. *Singin' in the Rain* (5) lobby cards. (MGM, 1952) Vintage (5) color lobby cards. Exhibiting age, wear and handling, pinholes, and 1-with minor corner loss, upper left corner. In vintage very good condition. **\$400 - \$600**



592. Bette Davis "Joyce Ramsey" dress designed by Edith Head for *Payment on Demand*. (RKO, 1951) Vintage original strapless gown with a chocolate brown velvet bodice with stylized bow-like sweetheart neckline, velvet waistband accent, integral corseting, hook and eye and snap back closure, and voluminous floor length integral skirt of mocha chiffon with gold plaid print with orange silk underskirt. Dress is highly visible for several minutes near the end of the film when Davis' character meets "Anthony Tuncliffe" played by John Sutton. Exhibiting production-wear and handling, chiffon has 3 in. seam separation from bodice and few small tears, underskirt intact. In production-used vintage good condition. Comes with a COA. **\$800 - \$1,200**



594. Fred Astaire "Charlie Hill" (4) piece costume designed by Giles Steele for *The Belle of New York*. (MGM, 1952) Vintage original 3-piece suit with (1) tan corduroy jacket with shawl collar, 2-hip slash pockets, embroidered braid and mocha piping at collar, hem, pockets and cuffs, frog button front closure, faux shirt sleeves visible at jacket cuffs, monogrammed for the character "CH" on left chest, (1) marigold colored button front vest, (1) pair of tan pants with button and zipper front closure. The suit pieces all retain the Metro-Goldwyn-Mayer internal bias label handwritten, "Fred Astaire". White dress shirt added for display. Exhibiting minor age and production handling. In vintage fine condition. *Provenance:* Christie's East. "Christie's Collectibles". 29 September, 1987. Lot 62.

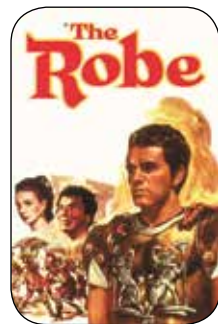
\$2,000 - \$3,000



595. Janet Leigh original artwork for *Janet Leigh Cutouts and Coloring 2 Books in 1 activity book*. (Merrill Co. Publishers, 1953) Vintage original (2) artworks accomplished in gouache and pencil on 16 x 24 in. artist's illustration boards, mounted together into archival mat for display. "Camera-ready" art was created for front and back covers of the "Janet Leigh Cutouts and Coloring 2 Books in 1" by noted pin-up illustrator Freeman Elliott who studied under Gil Elvgren, and was responsible for some of the finest cheesecake art of the 1950's. Accompanied by the resulting published 56-pages book in full-color cardstock cover. Paintings retain their original publisher credit tags on margin and the book remains unpunched and uncolored, with only tiny chips at corners. All in vintage very good condition. **\$400 - \$600**



596. *The Egyptian* opening title art. (TCF, 1954) Vintage original title card accomplished in gouache on 31.5 x 21.5 in. glass pane visible through 28 x 18 in. mat. Presented in a 33.25 x 23.25 in. shadowbox frame with hanging hardware ready for display. Black fabric background. Exhibiting age, some paint chipping and wear. In vintage very good condition. **\$3,000 - \$5,000**



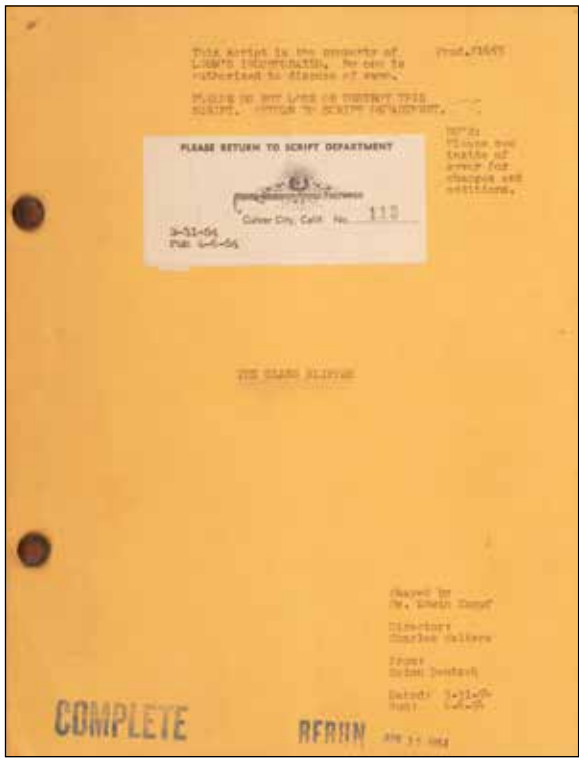
597. Jay Robinson "Caligula" personal shooting script from *The Robe*. (TCF, 1953) Vintage original folder bound and bradged 141-page Final Draft script written by Phillip Dunne and dated August 13, 1952 on the interior title page. The cover retains Dymo embossed tape labels reading, "The Robe, Jay Robinson 'Caligula'-Fox- -- 1953 --" Exhibiting age, handling and minor page toning. In vintage fine to very fine condition. **\$200 - \$300**



598. Twentieth Century-Fox "The End" Cinemascope end title. (ca. 1950s) Vintage original title card accomplished in hand painted acrylic on 31.5 x 21.5 in. glass pane visible through 28.5 x 18.5 in. mat. Presented in a 33.5 x 23.25 in. shadowbox frame with hanging hardware ready for display. Black fabric background. Exhibiting age, some paint chipping and wear. In vintage very good condition. **\$2,000 - \$3,000**



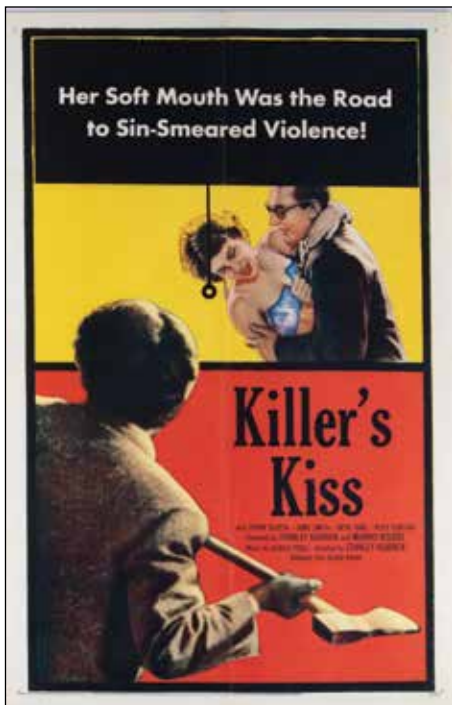
599. *There's No Business Like Show Business* (2) storyboards by John DeCuir. (TCF, 1954) Vintage original set of (2) storyboards accomplished in pencil, watercolor and ink on 10.75 x 6.75 in. artist's leafs tipped to 8.5 x 12 in. backing boards. Including 1-of "Molly" (Ethel Merman) and "Terrence" (Dan Dailey) working on music as seen through a building facade and 1-of the stairway from the iconic musical number, "A Pretty Girl Is Like a Melody". Exhibiting some production soiling and handling and age. In vintage very good to fine condition. **\$300 - \$500**



600. *The Glass Slipper* Revision script with included treatment. (MGM, 1955) Vintage original studio bound and bradded 119-page Revision script written by Helen Deutsch and dated 3-31-54 on the cover, with intro 11-page synopsis and treatment and 17-pages of appendix. Exhibiting age and production wear, soiling to cover and handwritten notations throughout in blue ink. In vintage very good condition. **\$300 - \$500**



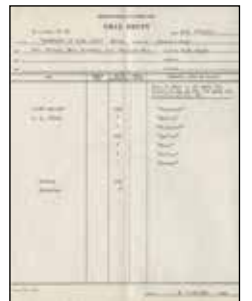
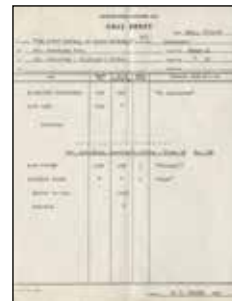
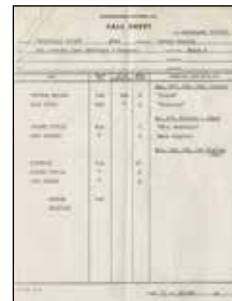
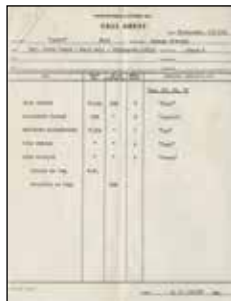
601. Lord Layton "Jacob Hall" Beefeater costume and hat from *The King's Thief*. (MGM, 1955) Vintage original (5) piece Beefeater uniform including (1) red wool period uniform jacket with integral skirt, tiered sleeves, black and gold ribbon piping at collar, front and back panels, sleeves, with gold bullion-embroidered symbols of the crown on back, hook and eye front closure, and integral self belt, with upper lined in crème satin, (1) pair matching knee pants with grosgrain ribbon ornaments at cuffs, and tan pleated integral flared cuff hems and zipper and button front closure, (1) pair ivory cotton linen mock sleevelets with ruffle cuffs and elastic openings and (1) pair of red and white web belt suspenders with brown leather stays. Jacket and pants retain internal MGM bias labels with handwritten, "Lord Layton". Also includes (1) traditional 17 in. tall Busby fur hat with gold metal chain chin strap in vintage custom metal carrying case. Exhibiting age and production wear. Some staining to linen. In overall vintage very good to fine condition. **\$200 - \$300**



602. *Killer's Kiss* 1-sheet poster for Stanley Kubrick's first commercial feature film. (UA, 1955) Vintage original U.S. 27 x 41 in. 1-sheet poster for Stanley Kubrick's film noir cult classic *Killer's Kiss*, technically his first true commercial feature as its predecessor, *Fear and Desire*, remains to this day virtually unreleased. Folded as issued, but shows no signs of having ever been displayed, exhibiting only traces of storage ageing to extreme margins and fold junctions. Quite rare in this unmolested, unrestored condition. Very Good to fine. **\$200 - \$300**

603. Claudette Colbert personal wallet and signed credit cards. (ca. 1990s)

Original collection of (5) personal items including (1) red leather wallet with gold metal corners containing (3) signed cards issued to the actress, with 1-American Express, 1-American Express Corporate (in the name of BELLERIVE Productions), 1-Citibank Visa and (1) AT&T Calling Card. All four credit cards signed, "Claudette Colbert". Exhibiting age and general handling wear. In good to very good condition. Provenance: Christie's Los Angeles, Property From the Estate of Claudette Colbert, June 7, 1997, Lot 137. **\$1,500 - \$2,000**



604. Warner Brothers call sheets from films including *Giant* and *The Court-Martial of Billy Mitchell*. (Warner Bros., 1955-1963) Vintage original (5) call sheets from movies and series including *Casablanca* (series), *Cheyenne* (series), *Sincerely Yours* and more, all dated 7/13/55, with locations ranging from the Warner Bros. studio, to the WB Ranch. Exhibiting age and production wear with staple holes, creasing and edge wear. In vintage very good condition. **\$200 - \$300**



605. *Rebel Without a Cause* 6-sheet poster. (WB, 1955) Vintage original approx. 80 x 80 in. US six sheet poster. Originally printed in 4-sections, the poster has been linen-backed with some minor sensitive retouching. Featuring iconic artwork of James Dean literally turning his back on the world for this classic tale of disaffected youth. Exhibiting occasional scuffs and handling. In generally very good condition. **\$3,000 - \$5,000**



607. James Dean (2) high school yearbooks from 1947 and 1949. (1947-1949) Vintage original (2) hardbound yearbooks from James Dean's Fairmount High School in Fairmount, Indiana. Including (1) 40+ page Our Times at FHS, 1947, containing photos of Dean with the "F Club" of elite school athletes, basketball team and baseball team and (1) 40+ page Black & Gold '49 containing photos of Dean with various sports teams, band, F Club, Thespian Society and the debate club. Books exhibit age and some wear. Overall in vintage very good condition. **\$3,000 - \$5,000**

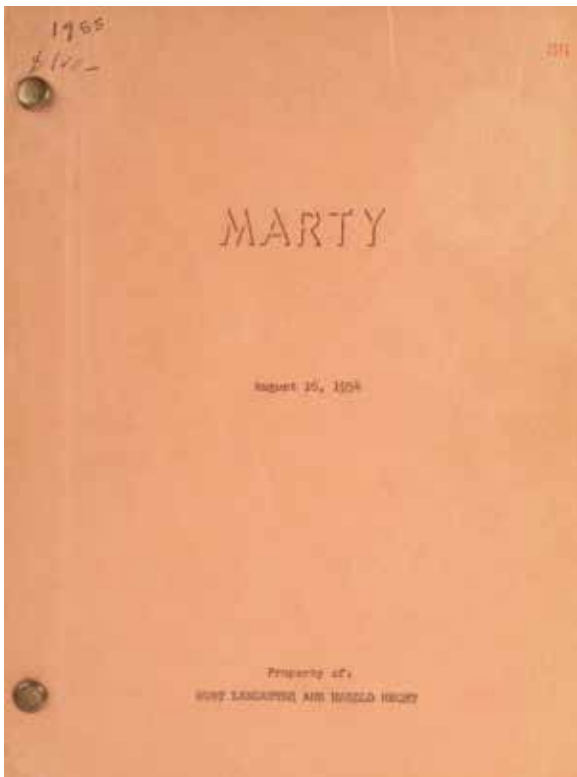


606. James Dean "Premier Artist" award statuette for *East of Eden*. (Warner Bros., 1955) Vintage original 3 x 8 in. bronze statuette modeled after the marble Hellenistic sculpture of Nike titled, "Winged Victory of Samothrace" mounted on a 3 in. square black marble base with brass plaque on front reading, "James Dean, Premier Artiste, East of Eden". Presented to Dean in a ceremony at Warner Bros. Studio for his performance in *East of Eden*. Selection was made by an International poll of readers of the French LM magazine Cinematographie Francaise. Our research indicates that this would have been the only acting award Dean ever received while he was alive. Presented shortly before Dean's death during the filming of *Giant*. Exhibiting expected antique greening patina, some pitting to nameplate and weighing 3.5 lbs. In vintage good to very good condition. **\$15,000 - \$20,000**



608. James Dean "Jim Stark" switchblade from *Rebel Without a Cause*. (Warner Bros., 1955) Vintage original black-handled switchblade manufactured in Italy by Astor. Engraved with the studio production number "WBM 28730" (Warner Bros. Movies). This knife is used by Dean as "Jim" in the thrilling fight scene at Griffith Observatory, where Jim is confronted by Natalie Wood's leather-clad hoodlum boyfriend "Buzz" (Corey Allen), who is armed with a similar white-handled knife. Jim is given this black-handled switchblade by one of the other teenagers, "Jim" and "Buzz" exchange numerous slashes (with James Dean getting the worst of it!), until "Jim" disarms his assailant and presses this switchblade to Buzz's neck. Since the actors were using actual knives, they were both fitted with chain mail tunics, worn underneath their shirts, to protect them during the filming of this dangerous scene. The knife is fully 13 in. long when opened, and exhibits some abrasions to one side of the handle, incurred when it was thrown to the ground and then kicked towards James Dean in the scene. The spring mechanism is currently non-operational, having been decommissioned after production, due to the illegality of such a weapon in California. The knife is accompanied with a letter of provenance from Hollywood property master Budd Sanford, stating that the knife was originally acquired from his colleague Red Turner, who was property master on the film. It is hard to imagine a better James Dean piece from any of his films. Not only an important prop from a key scene, this switchblade virtually defines Dean's character in the film, and indeed, is a symbol of the rebellious youth culture embodied by Dean himself. In vintage fine condition. **\$8,000 - \$10,000**





609. Marty original Revised studio script by Paddy Chayefsky. (United Artists, 1955) Vintage original studio bound and bradded 145-page production Revised Screenplay written by Paddy Chayefsky and dated August 16, 1954 on the cover. Retaining the studio check out page with check out coupon torn out, but present. Script cover stamped, "36" on the cover. Exhibiting age, handling and minor water staining. **\$300 - \$500**



612. Raoul Walsh (2) original female nude study drawings and Walt LaRue caricature of Walsh. (1961) Vintage original (2) nudes accomplished in charcoal and artist pastel on (1) 13 x 12 in. artists' leaf visible through 17.5 x 16.75 in. mat and (1) 12 x 17.5 in. artists' leaf visible through 16 x 22 in. mat. Both signed "R.W. '61 Exhibiting toning, and some light bleaching from sunlight to mat, not affecting artwork. Also includes a vintage original caricature accomplished in pencil, ink and watercolor on 14 x 15.5 in. artists' leaf visible through 17.5 x 20.5 in. mat. A caricature of director Raoul Walsh painting an exotic nude and with the speech bubble text, "If they'll just let me finish a few of these nudes --- I might consider doing a movie for 'em." Signed in the lower right, "Walt LaRue '63." In vintage very good condition. From the collection of Hisayo Kawahara, Raoul Walsh's long-term assistant and Japanese translator. **\$300 - \$500**



610. Glenn Ford's personal favorite leather saddle. (ca. 1960s) Vintage original brown hand-tooled leather saddle with intricate floral pattern, metal and brass hardware, thick sheepskin lining, owned and used by Glenn Ford. Stamped Macpherson Maker San Francisco. Measures 25" long, 21" wide and 17 1/2" high. Gifted to Debbie Reynolds by Glenn Ford. Comes with COA. Exhibiting age and handling, well worn from use. Left stirrup is missing. Cleaned and conditioned in 2011. In vintage very good condition. **\$1,000 - \$1,500**

613. Raoul Walsh original typed signed manuscript of his unpublished novel Come Hell or High Water with (7) behind-the-scenes photographs and (16) transparencies from A Distant Trumpet. (ca. 1960s/WB, 1964) Vintage original 311-page typed manuscript for a post Civil War novel by actor, director, writer and founding member of the Academy of Motion Picture Arts and Science, Raoul Walsh. The unpublished manuscript is housed in a 10.5 x 11.5 x 2 in. 3-ring binder with title sticker on the front cover. Title page typed, "Come Hell Or High Water, An Original Story by Raoul Walsh" and marked "Registered W.G.A." A single edit on the very last page where the final line is crossed out. Walsh has signed in marker pen on the last page. Exhibiting minor age and even toning. Together with (7) vintage original gelatin silver 8 x 10 in. single-weight glossy photographs and (16) color 35mm transparencies in slide housings. Depicting Walsh, cast, and crew behind the scenes of his last film. Includes a few transparencies of a race horse, presumably owned by Walsh, running at Hollywood Park. In vintage very good to fine condition. From the collection of Hisayo Kawahara, Raoul Walsh's long-term assistant and Japanese translator. **\$200 - \$300**



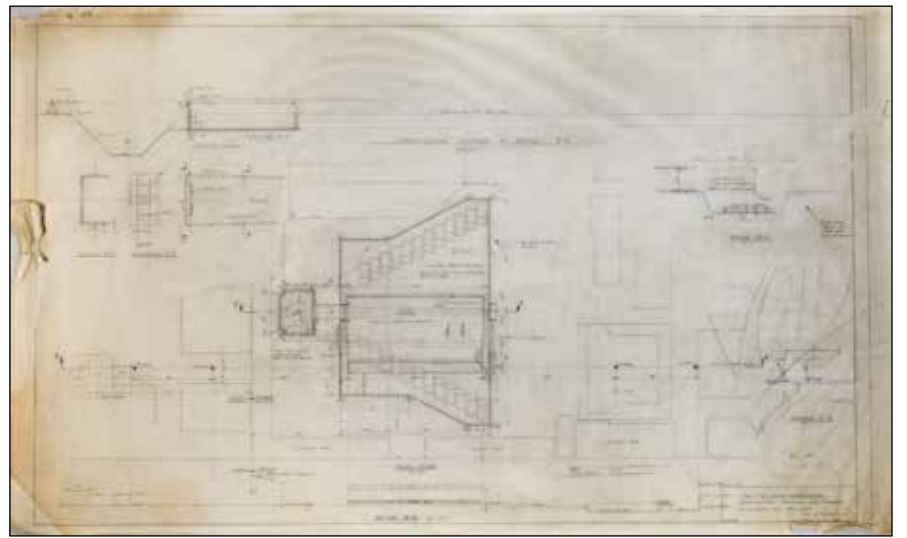
611. Glenn Ford (2) personal Luis Vuitton suitcases with luggage tags. (ca. 1970s) Vintage original set of (2) Louis Vuitton classic monogram print luggage. Including (1) suitcase measuring 28.5 x 22.25 x 7 in. with locking zipper closure and (1) suitcase measuring 25.75 x 20 x 7.5 in. with locking zipper closure. Both suitcases include 2-keys in mini leather portfolios and a red acrylic personal luggage tag, with remnants of yellow and red tape for identification while traveling. With affixed travel stickers from The Grand Hotel in Taiwan Republic of China and Hawaii. Exhibiting age, wear and handling. In vintage good condition. **\$600 - \$800**



614. Raoul Walsh original oil painting of his wife Mary. (ca. 1950s-1960s) Vintage original portrait painting accomplished in oils on 16 x 19.75 in. stretched canvas visible through 22 x 26.5 in. frame. Painted by American film director, actor, founding member of the Academy of Motion Picture Arts and Sciences, Raoul A. Walsh. Exhibiting only minor age. In vintage fine condition. Provenance: From the collection of Hisayo Kawahara, Raoul Walsh's long-term assistant and Japanese translator. **\$200 - \$300**



615. Yul Brynner "Rameses" Egyptian arm cuff with scarab adornment from *The Ten Commandments*. (Paramount, 1956) Vintage original rigid blue leather arm cuff with 5-cast composite scarab beetles embellished with gold metal wire accents. With gold metal trim along edges, and elastic size expander. Measuring 4.25 round x 3 in. wide. Interior band handwritten in ink, "Ramses" [sic] and additional production notes. Exhibiting age, production wear and handling, some missing metal links on trim. In production used very good condition. **\$600 - \$800**



616. *The Ten Commandments* blueprints and technical drawings from the Parting of the Red Sea sequence and Egyptian Obelisks. (Paramount, 1956) Vintage original (40+) blueprints and schematics accomplished in pencil on vellum and paper leaves measuring from 21 x 19 in. to 60 x 36 in. A significantly important assemblage of engineering and construction blueprints and plans for the practical pool and machinery for the climactic parting of the Red Sea sequence. Featuring printed Special Effects diagrams and schematics for the mechanical effect, which ultimately swallows up "Rameses" (Yul Brynner) chariots in the most spectacular FX sequences audiences had ever witnessed up to that time. Details include, schematics of valves, floodgates, electrical systems, dump tanks and more. Also includes a few blueprints for design and fabrication of a large Egyptian Obelisk. Some printed duplicate blue lines included. Exhibiting edge damage and flaking not affecting the image, age, production handling and even toning. In vintage very good to fine condition. **\$1,000 - \$1,500**



617. Egyptian soldier costume headdress. (ca. 1940s-1950s) Vintage original studio created Egyptian-style striped cotton head-dress with ornamented brass head band finished with black elastic strap with internal rigid felt head cap and hem weights in the striped cotton head cover. Exhibits age, production wear and handling and some soiling. In vintage very good condition. **\$300 - \$500**

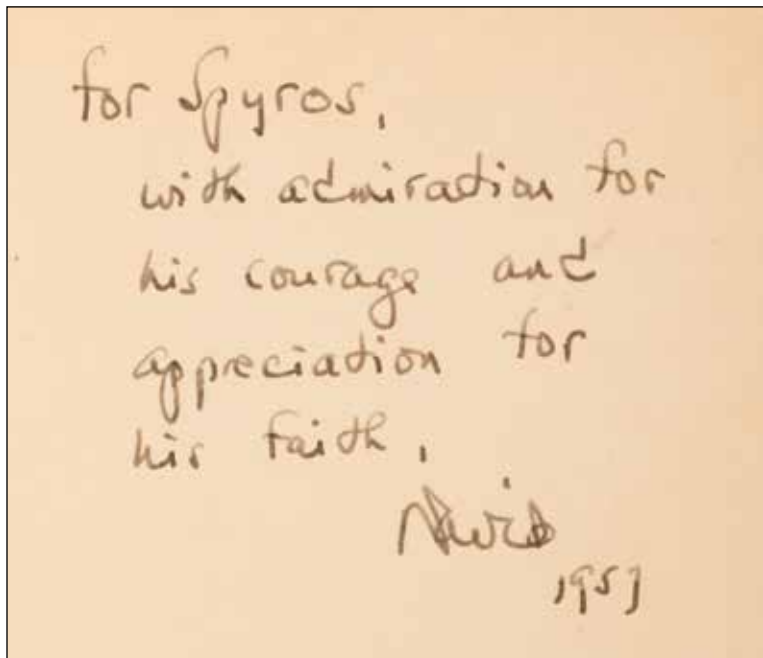
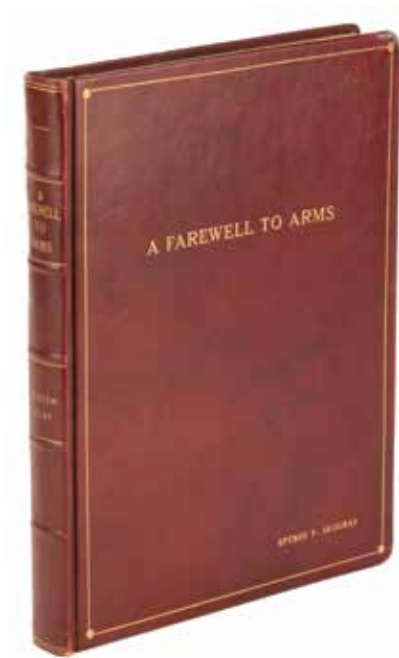


618. Spyros Skouras personal bound publicity book celebrating his 15th anniversary as head of Twentieth Century-Fox and ephemera. (ca. 1957) Vintage original collection of (16+) personal ephemera including (1) large 250+page brick leather bound scrapbook with gold gilt, "To Spyros P. Skouras on this 15th Anniversary as President, 20th Century Film Corporation Spring 1957" on the cover, filled with industry articles on Skouras, letters and salutations from friends, colleagues and studios, and more, (7) photographs ranging in size from 5 x 7 in. to 8 x 10 in., featuring noteworthy individuals including Irene Dunne, Jack Benny, Prince Philip, Stephen Boyd, Darryl Zanuck, and many more, and (8+) typed letters including 2-from Pearl S. Buck, and 1-copied letter from President Nixon. Exhibiting age and wear with moderate rubbing and corner loss to the book, toning and creasing to the letters and photos. In vintage good to very good condition. **\$200 - \$300**



619. Anne Baxter "Nefretiri" litter from *The Ten Commandments*. (Paramount, 1956) Vintage original litter constructed of wood and metal with fabric components. Pink chenille upholstered chair with metallic silver braided rope trim on the wooden arms with chenille tassel trim, mounted on a carved wooden platform with extended painted gold, green, blue and white arms tipped with carved wood tips. Measuring approx. 137 x 30 x 24 in., this large, elegant and exceedingly rare piece of movie history is expertly studio detailed with the hallmark design and motif elements for which the classic epic film is famous. Exhibiting age and production wear with some stabilization to padded chair seat and rubbing and chipping to painted surfaces. In vintage very good condition. **\$4,000 - \$6,000**

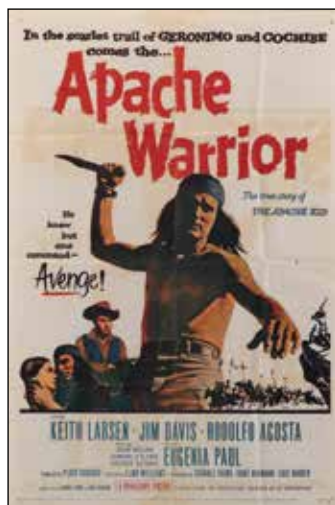




620. Spyros Skouras personal Presentation script for *A Farewell to Arms* inscribed to him by David O. Selznick. (TCF, 1958) Vintage original book bound 173-page Presentation script in red leatherette with gold gilt embossed "A Farewell To Arms" and "Spyros P. Skouras" on the recto cover, written by Ben Hecht, dated 1957 on the second title page, inscribed on interior free end page, "For Spyros, with admiration for his courage and appreciation for his faith, David 1957". Exhibiting age, production and cover wear with mild edge toning to interior pages. In vintage very good condition. **\$1,000 - \$1,500**



621. *Under Fire* (35+) production photographs and contact sheets. (Regal Films, 1957) Vintage original collection of (35+) black and white production photos including (23) 5 x 4 in. (and 1-3.25 x 4.5 in.) candid and posed behind the scenes set photos and (15) 8x 10 in. contact proof sheet photos (with 2-clipped or torn), (1) production photo of Jon Locke and Harry Morgan signed and inscribed by Locke and (1) page from a studio press book. All exhibit age and handling. In vintage good condition. **\$200 - \$300**



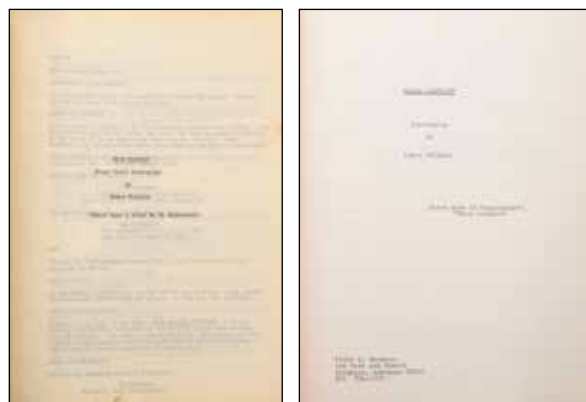
622. *Apache Warrior*, working title: "The Apache Kid" script, treatment, and poster from the collection of producer Plato Skouras. (Regal Films, 1957) Vintage original (3) items including (1) studio bound and bradded typed 77-page treatment titled "The Apache Kid" with minor red pencil editorial markings throughout written by Eric Norden, Carroll Young and Kurt Neuman, dated March 1, 1957, (1) studio bound and bradded 119-page printed script titled "The Apache Kid" and written by Carroll Young and Kurt Neuman and (1) *Apache Warrior* 27 x 41 in. poster folded as issued, with damp staining overall and, edge wear and some brittleness to folds. Scripts exhibit age, handling and cover wear. All in vintage good to very good condition. **\$200 - \$300**



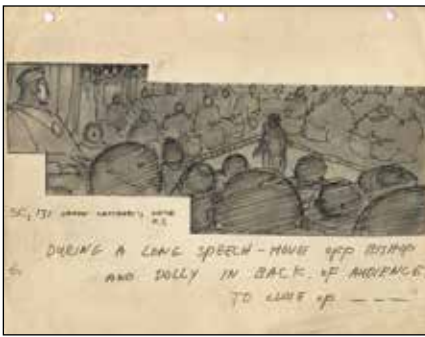
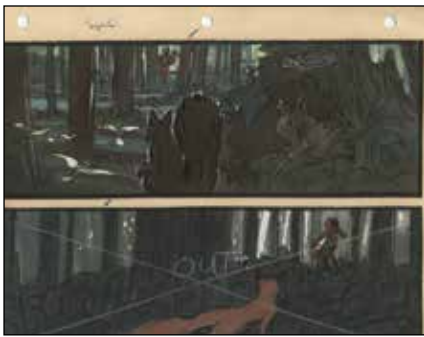
625. *Villa* script and 1-sheet poster from the collection of producer Plato Skouras. (TCF, 1958) Vintage original bound and bradded 118-page script. Written by Louis Vittes and undated. The cover bears the name "Mr. Skouras" handwritten in pencil. Cover exhibits age, wear and handling. Interior pages exhibit edge toning, dog-eared corners and page 78 has been torn and repaired with tape. Includes a vintage 27 x 41 in. 1-sheet poster from the resulting film. Poster exhibits breaches to folds and edge wear. In overall vintage good to very good condition. **\$200 - \$300**



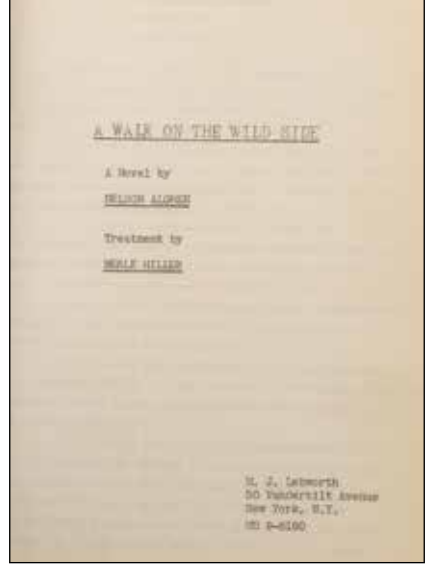
623. *Sierra Baron* script and related ephemera from the collection of producer Plato Skouras. (TCF, 1958) Vintage original collection of ephemera including (1) studio bound and bradded 235-page script unattributed but assumed written by Thomas Wakefield and Houston Branch and undated, (6) promotional magazines and trade papers related to the film, (5) production photographs (2-black and white and 4-color), and (2) typed correspondence related to the film including 1-from 20th Century Fox exec John Beck to producer Plato Skouras. All exhibit age and handling. From vintage fair to very good condition. **\$200 - \$300**



626. *Miss Harriet* (2) unproduced scripts including a typed First Draft copy and production ephemera from the collection of producer Plato Skouras. (1962) Vintage original set of (2) scripts including (1) book bound, typed 139-onion skin page First Draft script and (1) studio bound and bradded 157-multi-color revision paged script. Adapted in screenplay form by James Bridges from the novel by Guy de Maupassant. Also includes 2-folders containing approx. 100+ pages of production paperwork including those regarding the producer's allegation that Merle Oberon stole the property and produced it as *Interval* (1973). Exhibiting age, handling and production wear. In vintage very good to fine condition. **\$200 - \$300**



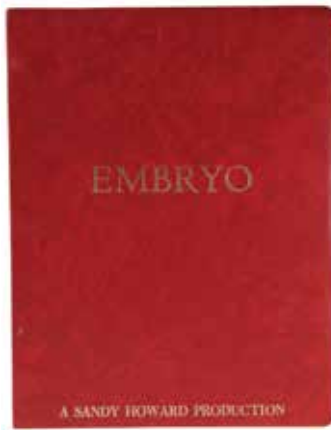
627. Plato Skouras personal archive of storyboards, photographs, and 1-sheet poster for *Francis of Assisi*. (TCF, 1961) Archive of (250+) pieces of production ephemera including (115+) gelatin silver 8 x 10 in. production photographs, many with studio snipes on the verso, featuring cast and crew including director Michael Curtiz, Bradford Dillman, Dolores Hart, Stuart Whitman and many more; (140+) storyboards accomplished in charcoal, water color and gouache on 8.5 x 11 in. artist's leaf with hole punched edges; (1) brad-bound collection of 100+pages of mimeographed storyboards with fold out pages and tabbed sections; (3) 8 x 10 in. negative transparencies of medieval artwork; (2) 1-sheet poster, and 2-partial sections of larger poster (incomplete). Exhibiting age, production wear, toning, minor water damage to a few storyboard pages, posters present in fair condition, overall in vintage fair to very good condition. **\$800 - \$1,200**



628. Producer Plato Skouras collection of (13) costume sketches by Nino Novarese for *Francis of Assisi*. (TCF, 1961) Vintage original collection of (13) sketches accomplished in pencil and gouache on approx. 7 x 14 in. artist's board, all signed "Novarese" lower right corner. Exhibiting age and production wear with some toning, bumped corners and minor damp staining to few. In vintage good to very good condition. **\$400 - \$600**



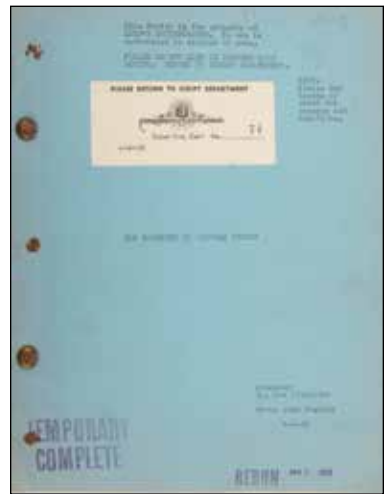
629. *A Walk On the Wild Side* treatment from collection of producer Plato Skouras. (Columbia, 1962) Vintage original bound and bradded 111-page treatment. Written by Merle Miller as adapted from the novel by Nelson Algren. Exhibiting wear and use with some bending to the covers. Interior pages show light even toning. The script remains in vintage very good condition. **\$200 - \$300**



630. *We'll Bury You!* working title: "Communism!" and 1-sheet poster from the collection of producer Plato Skouras. (Columbia, 1962) Vintage original bound and bradded 115-page script. Written by Jack W. Thomas and dated June 1961. Includes a May 8, Variety trade paper with front page news of controversy surrounding the film. Also includes a 27 x 41 in. 10-sheet poster from the resulting movie. Folded as issued and exhibiting tears, brittle edges and with some paper loss. The script exhibits wear and age to the covers while the content remains in vintage very good condition. **\$200 - \$300**



631. *Embryo* script and signed literary purchase agreement from the collection of producer Plato Skouras. (Cine Artists, 1976) Vintage original studio bound and bradded 134-page script. Written by Jack Thomas and Anita Doohan. Dated June 6, 1974 on interior page, which is a medical testimonial to the accuracy of the medical science contained in the script. The letter is printed on UCLA letterhead and attributed to C.R. Brinkman, III, M.D. Includes (1) 15+page Option Agreement signed and notarized by Purchaser Sandy Howard, Producer Plato Skouras and writer Jack Thomas and (1) 10+page Literary Purchase Agreement, unsigned. All in vintage very good condition. **\$200 - \$300**



632. *The Barretts of Wimpole Street Shooting* script. (MGM, 1957) Vintage original studio bound and bradded 138-page Shooting script written by John Dighton, dated 4-4-55 on the cover. Exhibiting age and production wear, soiling to cover and handwritten notations throughout in blue ink and pencil. In vintage very good condition. **\$200 - \$300**



633. William Holden "Shears" STEN MK II submachine gun from *The Bridge on the River Kwai*. (Columbia, 1957) Vintage original deactivated STEN MK II submachine gun constructed of metal and measuring 31.5 in. long. The removable 9.5 in. ammo magazine clips into the left side barrel below the hut at 90 degrees. Imprinted on the top of magazine housing, "STEN MK II" and on the bottom is serial number, "FP93169". The steel butt extends 10 x 4.25 in. from the back of the main casing. The right side ejection port is hollow with internal, spring-loaded lever. A swiveling metal eyelet clasps the tip of the barrel for attaching a carrying strap. The back of the housing is inscribed, "4520". Exhibiting wear and age. In vintage very good condition. Special shipping arrangements via a federal firearms licensed dealer will apply. Provenance: Bapty. **\$300 - \$500**

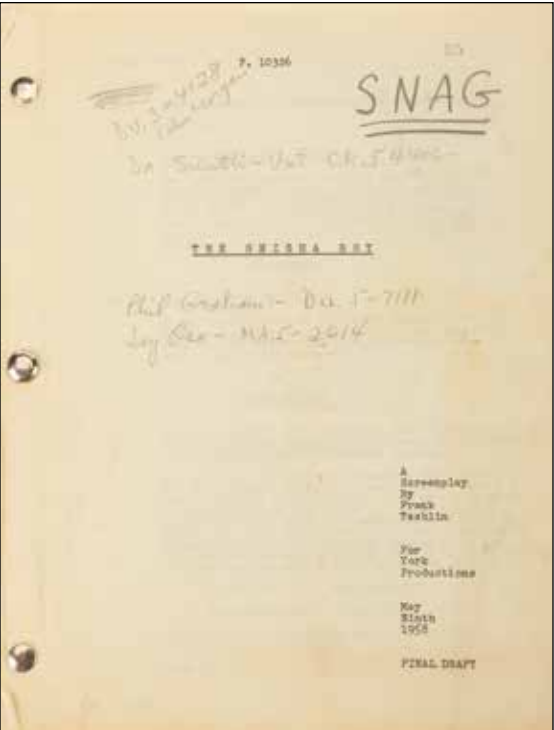
634. Richard Brooks 1958 Directors Guild Award for *Cat on a Hot Tin Roof*.(1958) Vintage original Screen Directors Guild (DGA) “Most Outstanding Directorial Achievement” award presented to Richard Brooks for “Director 1958” on *Cat on a Hot Tin Roof*. Constructed of cast silver metal and featuring central relief image of an eagle with raised and graved text around the border. Measures 4.5 in. in diameter. Displayed in a velvet and satin lined 5.75 x 5.75 x 1 in. hinged box with push clasp closure, lid with gold gilt “D.G.A”. Exhibiting minor age, wear and patina. In vintage very good condition. **\$2,000 - \$3,000**



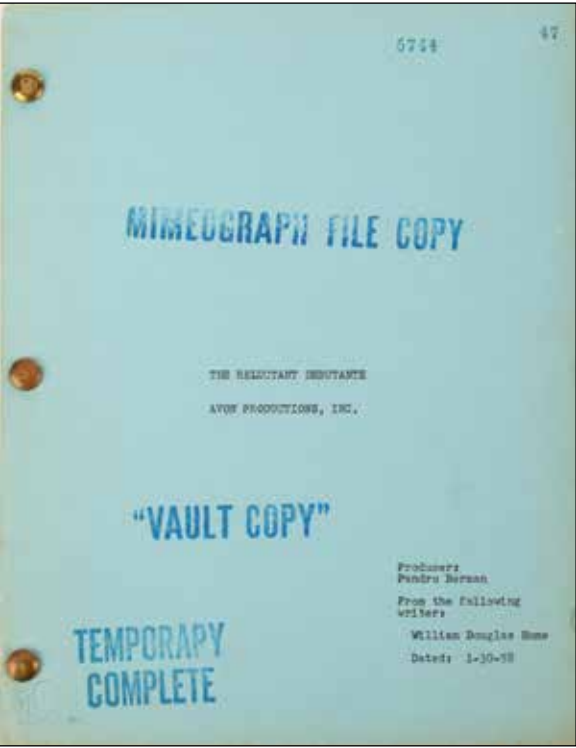
637. Errol Flynn “Mike Campbell” suit from *The Sun Also Rises*. (TCF 1957) Vintage original (2) piece suit including (1) marled slate green wool coat with notched lapel, 2-hip pouch pockets, 3-buttons at cuffs, single button closure, interior lined in pumpkin satin and (1) pair of matching pants with zipper front closure and cuffed hems. Both retain internal, “Western Costume” bias label with faded typed, “Errol Flynn”. In vintage fine condition. **\$800 - \$1,200**



635. *Sayonara* main title art.(WB, 1957) Vintage original title card accomplished in hand painted acrylic on 31.75 x 21.75 in. glass pane with gilded woven basket element affixed to backside of glass, presented in a 33.75 x 23.5 in. shadowbox frame with hanging hardware ready for display. Black fabric background. Exhibiting age, some paint chipping and wear. In vintage very good to fine condition. **\$3,000 - \$5,000**



636. *The Geisha Boy* Final Draft script. (Paramount, 1958) Vintage original 123-page Final Draft script written by Frank Tashlin and dated May Ninth 1958 on the title page. Retaining pencil notations like spurious names and contact numbers on the cover and 2-back pages of notes regarding props for the magic tricks in the movie. Exhibiting age and handling. In vintage good to very good condition. **\$200 - \$300**

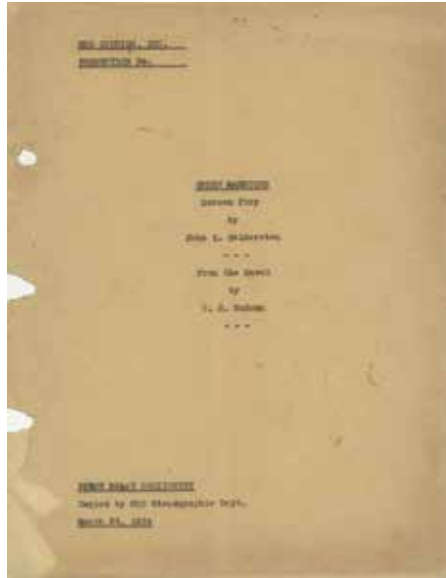


638. *The Reluctant Debutante* Vault Copy script. (MGM, 1958) Vintage original studio bound and bradded 191-multi color page Vault Copy script written by William Douglas Home, dated 1-30-58 on the cover. Exhibiting age, production use and handling. In vintage very good condition. **\$200 - \$300**





639. Ben-Hur "Roman Soldier" spear prop. (MGM, 1959) Vintage original Roman prop spear constructed of cast gold metal plated spearhead measuring 15.5 x 5 in. affixed to a 71.5 in. wooden dowel shaft. Exhibiting age, production wear and handling. Spearhead is removable from staff. In vintage very good condition. **\$300 - \$500**



640. Green Mansions (2) early draft scripts, including 1-with alternate happy ending. (MGM, 1959) Vintage original (2) bound and bradded scripts written by John L. Balderston including (1) 143-page Happy Ending Alternative Version script, and (1) 123-page First Draft Continuity script dated March 26, 1934 on the title page. Exhibiting age and production wear with some loose pages (present) and toning. In vintage good condition. **\$400 - \$600**

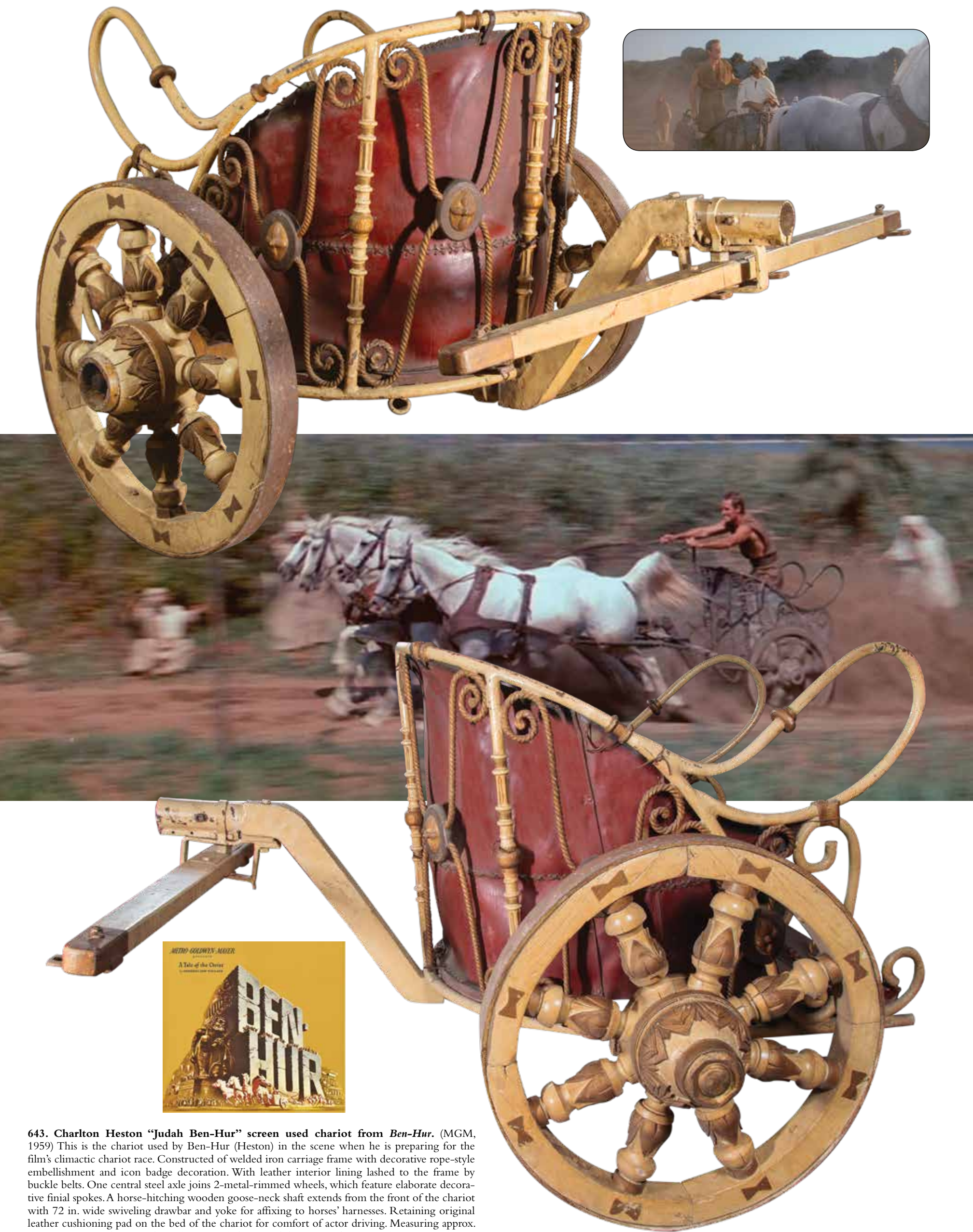


641. Charlton Heston "Judah Ben Hur" caftan from Ben Hur. (MGM, 1959) Vintage original silk cotton blend gold and tan long sleeve caftan with silver lame thread and hand applied blue ink designs along neckline sleeve cuffs and hemline, once embroidery patterns for gold bullion thread (removed post production). With single brass button front closure. Retaining internal "Western Costume" bias label with typed "2354-1 Charlton Heston", and internal "Metro Goldwyn-Mayer" bias label. Exhibiting only minor age, production wear and handling. In vintage very good to fine condition. **\$4,000 - \$6,000**



642. Charlton Heston "Judah Ben-Hur" leather tunic from Ben Hur. (MGM, 1959) Vintage original brown sleeveless and collarless long leather tunic constructed of leather panels with intricate hand embroidered applique trim around neck and down front, with wrap-around closure. Expertly studio distressed for the slave sequences at the beginning of the film. Retains adhesive residue where affixed studio costumers sticker label used to be. Screen worn and highly visible in promotional materials. Includes (1) color publicity print of Heston wearing this costume. Exhibiting age, studio distressing and soiling, production wear and handling. In vintage very good condition. **\$3,000 - \$5,000**



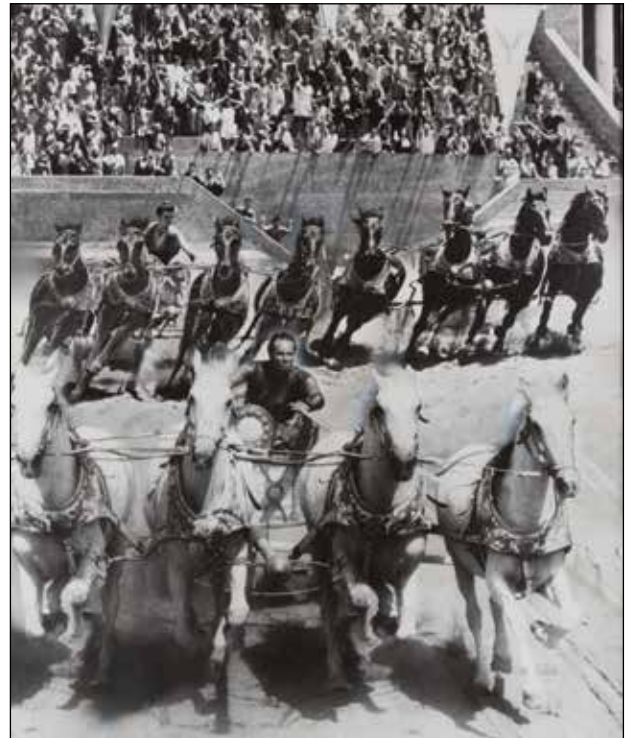


643. Charlton Heston “Judah Ben-Hur” screen used chariot from *Ben-Hur*. (MGM, 1959) This is the chariot used by Ben-Hur (Heston) in the scene when he is preparing for the film’s climactic chariot race. Constructed of welded iron carriage frame with decorative rope-style embellishment and icon badge decoration. With leather interior lining lashed to the frame by buckle belts. One central steel axle joins 2-metal-rimmed wheels, which feature elaborate decorative finial spokes. A horse-hitching wooden goose-neck shaft extends from the front of the chariot with 72 in. wide swiveling drawbar and yoke for affixing to horses’ harnesses. Retaining original leather cushioning pad on the bed of the chariot for comfort of actor driving. Measuring approx. 80 x 73 x 56 in. The expertly studio painted chariot exhibits signs of wear, production use, distress and age. Leather components are rigid but intact and one of the axle caps is missing. In vintage very good condition. **\$30,000 - \$50,000**



646. "The Byzantine" chariot driver tunic from *Ben Hur*. (MGM, 1959) Vintage original sleeveless navy blue wool tunic with padded suede piping at collar, sleeves and hem, hook and eye closure, trimmed in a multitude of dangling leather "scales" embellished with gold metal tiered pyramids, with a bottom "fringe" of leather strips embellished with gold and faux stone accents, lined in gray cotton muslin. Retaining internal, "Casa D'Arte Firenze Giuseppe Peruzzi" bias label, 1-studio costumer tag and 1-David Weisz Co. auction house tag. Exhibiting age, production wear, handling, soiling, some loose and or missing metal pieces, and loose threads. In vintage good condition. **\$400 - \$600**

644. *Ben-Hur* "Roman Centurion" helmet, tunic, cape, shield, spear and more. (MGM, 1959) Vintage original (6) costume pieces and prop accessories including (1) metal Roman helmet of hammered tin with hinged visor and side guards and measuring 12 x 9 x 10 in., (1) sand-colored sleeveless, knee-length lace up front tunic retaining the Metro-Goldwyn-Mayer internal bias label, (1) burnt orange wool cape, (1) cast fiberglass rectangular shield measuring 22 x 41 in. with 4-leather arm straps on the verso and (1) spear constructed of cast gold metal plated spearhead measuring 15.5 x 5 in. on a 71.5 in. wooden dowel shaft. Also includes (1) production made unpainted leather Centurion helmet. All exhibit age and production wear. In vintage very good condition. **\$1,000 - \$1,500**



647. *Ben-Hur* (3) hand-embellished advertising artworks. (MGM, 1959) Vintage original (3) artworks constructed of photographic prints with paste-up elements and gouache, ranging in size from 16 x 9.5 in. to 16.5 x 21 in., each tipped to backing board with overlay black mat frame. Exhibiting age and production wear with corner pinholes, 1-with loose frame, 1-with some creasing. In vintage very good condition. **\$1,000 - \$1,500**



645. *Ben-Hur* studio-commissioned "The Crucifixion" oil painting by Ben Stahl. (MGM, 1959) Vintage original 39.25 x 35 in. framed painting accomplished in oil on stretched canvas. Signed by artist "Stahl" in lower right, and below that, "C-1960, Metro Goldwyn Mayer Inc." One of the remarkably detailed studio commissioned promotional items created to celebrate this epic studio blockbuster. Painted with religious romantic style but with typical Hollywood theatrical flare. Stahl created 6-paintings for Ben-Hur, which are featured in the book of the film's production entitled, *The Story of the Making of Ben-Hur* (Random House, NY: 1959). Signed by the artist in the lower right, "Stahl". Inscribed along the lower left border, "© 1960 Metro-Goldwyn-Mayer Inc." Housed in the original 56.5 x 44.25 in frame. Exhibiting minor age and even toning. In vintage fine condition. **\$1,000 - \$1,500**





648. *Ben-Hur* (100+) production, art, and publicity photographs. (MGM, 1959) Extensive collection of (100+) vintage original 8 x 10 in. gelatin-silver and color production, art campaign, merchandising tie-in, and publicity photographs from William Wyler's Academy Award record-breaking epic film *Ben-Hur*. A few image duplications, otherwise a phenomenal cross-section reference to one of the most popular films of all time. Very good to fine condition. **\$300 - \$500**



650. *Jayne Mansfield near-lifesize pinup poster*. (Hillman Periodicals, ca. 1957) Vintage original folded 21.5 x 62 in. door-panel size pinup poster of Jayne Mansfield in red bikini and black pumps, as offered by mail order from men's magazines of the 1950s. Occasional faint soiling and staining, with tiny separations at fold junctions, good to very good condition. **\$200 - \$300**

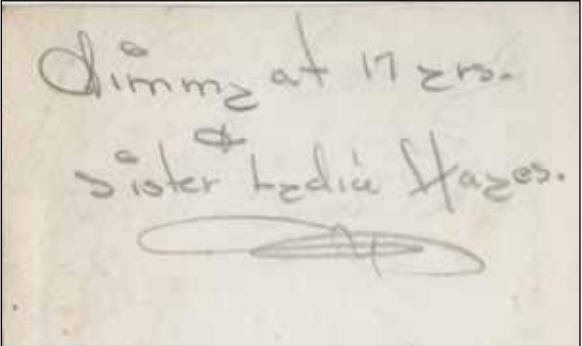
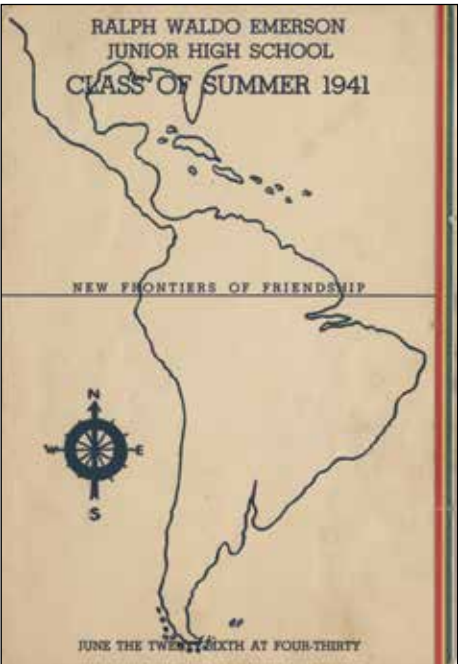
649. *Playbills (50+) including Of Mice and Men signed by Broderick Crawford and cast.* (ca. 1960s) Vintage original (50+) theater playbills including *Of Mice and Men* signed by Wallace Ford, Broderick Crawford, Clare Luce and others. Also includes *Beyond the Fringe* with Dudley Moore, *The Great White Hope* with James Earl Jones, *Funny Girl* with Barbra Streisand, *Barefoot in the Park* with Myrna Loy, *The Miracle Worker* with Patty Duke, *I do! I do!* With Mary Martin and Robert Preston, *Kismet* with Alfred Drake, *Hello Dolly!* With Carol Channing, *Plaza Suite* with George C. Scott and Maureen Stapleton, *Mame* with Celeste Holm, *George M.* with Joel Gray, *How to Succeed in Business Without Really Trying* with Robert Morse and Rudy Valee, *A Funny Thing Happened on the Way to the Forum* with Zero Mostel, *Oliver, Hair* and more. Exhibiting age and minor handling. In vintage good to fine condition. **\$200 - \$300**



651. *Marilyn Monroe teenage photograph - Norma Jeane at 13 years old.* (1939) Vintage original 8 x 10 in. photograph taken on a trip to Yosemite with "Aunt" Anna Lower and other family members. Exhibiting a spot of soiling in the lower left blank border. Otherwise, in very good condition. *Provenance:* Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 77. **\$600 - \$800**



652. *Marilyn Monroe Emerson Institute commencement program.* (1941) Vintage original 2-page printed 6.25 x 9 in. Ralph Waldo Emerson Junior High School Class of Summer 1941 commencement program. The printed program contains itinerary including music, speeches, and songs. Listed alphabetically in the "Graduating Class, June 1941 Girls" roster of graduates is "Baker, Norma Jeane". Exhibiting edge wear, age and light soiling. Minor 3 in. separation at the upper, stapled spine. In very good condition. **\$400 - \$600**



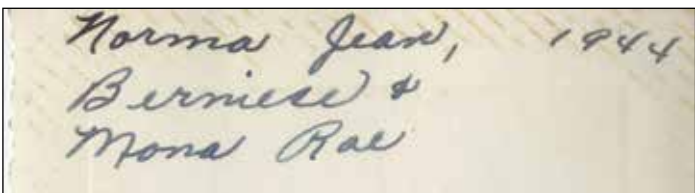
653. *Marilyn Monroe inscribed personal photograph, "Jimmy at 17 yrs ..."* (1938) Vintage original gelatin silver 2.5 x 3.5 in. (unevenly trimmed) photograph depicting Norma Jeane's future first husband, Jim Dougherty, with his sister. Inscribed by Norma Jeane in pencil on the verso, "Jimmy at 17 yrs & sister Lydia Hayes". Exhibiting a crease in the right border. Otherwise, in very good condition. *Provenance:* Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 82. **\$800 - \$1,200**



654. Marilyn Monroe personal teenage photograph – Norma Jeane with the Emerson Girl's Glee Club. (1940) Vintage original gelatin silver 8 x 10 in. photograph of Marilyn with her junior high school glee club, smiling in the center of the group. The verso is copiously inscribed with messages to Norma Jeane by her girlfriends, including, "To a beautiful, sweet, charming, and darling, adorable Norma Jean" and "I hope your ambition will come true – to stay an old maid all your life". A truly remarkable personal document. Exhibiting some creasing, handling, and surface marring. In good condition. *Provenance:* Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 78. **\$3,000 - \$5,000**



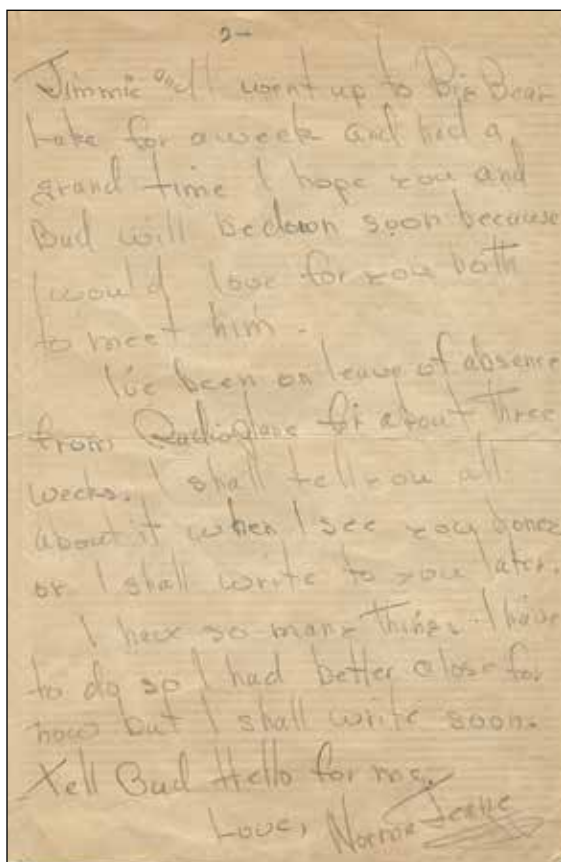
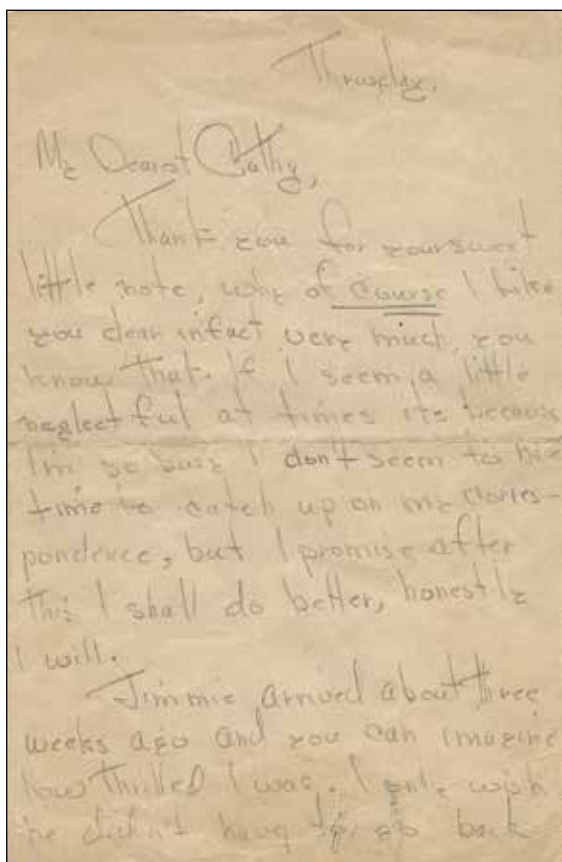
655. Marilyn Monroe (3) personal photographs from her meeting with half-sister, Berniece Baker Miracle. (1944) Collection of (3) vintage original gelatin silver 3 x 4 in. deckled-edge photographs taken in Detroit when Norma Jeane met her half-sister, Berniece Baker Miracle. Exhibiting some silvering and toning. Otherwise, in good to very good condition. *Provenance:* Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 84. **\$400 - \$600**



656. Marilyn Monroe (10) photographs. (Various, 1948-1956) Vintage (10) original gelatin silver 8 x 10 in. photographs of Marilyn Monroe from her first six years on screen. All are scenes from several of her most important early films, including the earliest title which depicts her on any of its publicity, *Dangerous Years*. Other highlights include *Ladies of the Chorus*, *The Asphalt Jungle*, *Right Cross* [to our knowledge, this still is the only original release paper to depict Marilyn], *Let's Make it Legal*, and *Bus Stop*. Very good to fine condition. **\$200 - \$300**



657. Marilyn Monroe (6) personal photographs - Norma Jeane and Jim Dougherty on Catalina Island. (1945) Collection of (6) gelatin silver 4.5 x 2.75 in. photographs from a trip Norma Jeane took to Catalina to visit her husband, Jim, who was stationed there with the Merchant Marine. Exhibiting some toning, soiling, and corner loss. In good to very good condition *Provenance:* Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 85. **\$1,500 - \$2,500**



658. Marilyn Monroe extraordinary autograph letter signed as "Norma Jeane" to her friend Cathy Staub as she takes the first step toward stardom. (1945) Vintage original 5.25 x 8 in. folded, 2-page letter to "Cathy" handwritten in pencil and signed, "Norma Jeane". Written during a period of major transition in her life, Norma Jeane mentions a leave of absence from her job as a parachute inspector at Radioplane. She had recently been "discovered" by US Army Air Force First Motion Picture Unit photographer David Conover while working at the plant, and through his connections, had been able to get freelance work as a pin-up model. A few short months after writing this letter, Norma Jeane signed her first professional modeling contract with the Blue Book Agency, which brought her to the attention of Hollywood and set her on the path to worldwide superstardom. She writes in full: *Thursday. My dearest Cathy, thank you for your sweet little note, why of course I like you dear in fact very much, you know that. If I seem a little neglectful at times its because I'm so busy I don't seem to have any time to catch up on my correspondence, but I promise after this I shall do better, honestly I will. Jimmie arrived about three weeks ago and you can imagine how thrilled I was. I can't wait with the district hang for go back* *I've been on leave of absence from Radioplane for about three weeks. I shall tell you all about it when I see you honey or I shall write to you later. I have so many things I have to do so I had better close for now but I shall write soon. Tell Bud Hello for me. Love, Norma Jeane* *Exhibiting age, wear and handling. In good condition. \$6,000 - \$8,000*





659. Marilyn Monroe extremely rare cast and crew photograph from her first film, *Scudda Hoo! Scudda Hay!* (TCE, 1948) Vintage original 8 x 10 in. double-weight gelatin silver black and white photograph. Marilyn's smile beams out from the center of the group. Retaining some mounting remnants on the verso. Exhibiting 6-areas of contact paper transfer residue in the lower third of the photo. In good to very good condition. **\$1,500 - \$2,500**



Norma Jeane inscribes an early headshot to her surrogate parents for Christmas.

660. Norma Jeane Dougherty (Marilyn Monroe) signed photograph inscribed to her surrogate parents, Erwin and Grace Goddard as a Christmas present. (1946) Vintage original gelatin silver 7 x 8.75 in. double weight matte photograph. A luminous head & shoulders portrait of the future Marilyn Monroe, inscribed and signed in black ink at lower right, "To Grace and Daddy Always Lovingly Norma Jeane 12/25/46". The "daddy" to whom Norma Jeanne inscribed this early headshot is Erwin "Doc" Goddard, a research engineer and the husband of Norma Jeanne's legal guardian, Grace Goddard. Grace and Erwin married in 1937, and later that year took in Norma Jeane, who resided with them off and on over a nine-year period. In 1942, The Goddards moved to Huntington, West Virginia. As Norma Jeanne, then aged sixteen, had already married James Daugherty, she did not travel with the family. This inscribed photograph is dated Christmas Day, 1946, and is clearly a Christmas present from the fledgling model/actress to her surrogate parents. An intimate and touching pre-stardom Norma Jeanne keepsake. Light edge wear. In vintage fine condition. Originally acquired from the collection of Grace Goddard. **\$20,000 - \$30,000**



661. Marilyn Monroe (11) photographs.(Various, 1950-1962) Vintage (11) original gelatin silver 5 x 8 in. to 8 x 10 in. photographs of Marilyn Monroe, with portraits, candid and scenes from *The Asphalt Jungle*, *Don't Bother to Knock*, *Niagara*, *Gentlemen Prefer Blondes*, *There's No Business Like Show Business*, *River of No Return* and *Let's Make Love*. Also includes a press candid portrait, plus an obituary reprint photo [1962] of the famous Tom Kelly calendar nude. A few trimmed for publication, otherwise very good to fine condition. **\$200 - \$300**



663. Marilyn Monroe 1952 "The Lure of Lace" large calendar.(1952) Vintage original 16 x 32 in. pin-up wall calendar titled, "The Lure of Lace". Featuring Marilyn Monroe in her famous Tom Kelley nude kneeling pose from the iconic "Golden Dreams" (AKA Red Velvet) Collection, but with a black lace teddy "over-print". The calendar was printed as a promotional item for Dietrich Motor Sales and retains the 8 x 6 in. complete 12-month tear-away calendar stapled at the bottom. The unusually large and intact calendar exhibits age and minor edge wear. In very good to fine condition. **\$300 - \$500**



662. Marilyn Monroe (2) 1950s Earl Moran pinup calendars. (1950, 1955) Vintage original (2) calendars including (1) 1950 12-page metal spiral bound monthly wall calendar measuring 8.5 x 14.5 in., and featuring paintings by Moran, 6-featuring Marilyn, alongside cute, risqué poems like, "What are little girls made of? Sugar and spice, Perfume that smells nice, Jewels and furs, To attract attention, And other good things Too obvious to mention", and (1) 4-page plastic spiral bound paper tri-monthly wall calendar featuring unique topless "cow-girl" images of Marilyn not seen elsewhere, measuring 8.25 x 12.25 in. Exhibiting age and wear, the 1950 calendar exhibits some damage to papers at top spiral. In vintage good to fine condition. **\$300 - \$500**



664. Marilyn Monroe (2) oversize portrait photographs for All About Eve. (TCF, 1950) Vintage (2) gelatin silver 10.5 x 13.5 in. to 11 x 14 in. glamour portrait photographs of Marilyn Monroe in character as "Miss Casswell" in *All About Eve*. (1) is credit stamped by Ray Nolan with studio snipe, and the other, attributed to Ed Clark, bears TCF credit stamp. Marginal handling, corner creasing, tiny spotting, and other minor age defects, overall good condition. **\$600 - \$800**

665. Marilyn Monroe "Annabel Jones Norris" bikini costume sketch by Elois Jenssen for We're Not Married! (TCF, 1952) Vintage original costume sketch accomplished in pencil, ink and gouache on 11 x 15.5 in. artists' vellum visible through 28 x 20.25 in. mat. Unsigned. Exhibiting marginal tears and wrinkling not affecting the artwork. Unexamined out of frame. Overall, in very good condition. **\$2,000 - \$3,000**





666. Marilyn Monroe "Clara" period ensemble by René Hubert from *A Ticket to Tomahawk*. (TCE, 1950) Vintage original (2) piece 1800s period ensemble of butterscotch waffle textured cotton with green velvet and multi-color piping including (1) floor-length dress with boat neckline, short princess sleeves, sheer lace ornamentation at the neckline and sleeve cuffs, boning reinforcement in the bodice, velvet bow at the front chest, integral 2-tiered skirt with ornamental bow at the back and hook and eye back closure and (1) matching long-sleeve jacket with pointed flat collar, ruffle shoulder shells, peplum, and snap and hook and eye front closure with ornamental self button front. Dress retains the internal bias label printed, "1 25 1 3843" and handwritten, "#2 A-581-14 Marilyn Monroe". Jacket retains the internal embroidered, "20th Century-Fox" label and handwritten, "Marilyn Monroe" bias label. Worn when Marilyn arrives by train and performs the song, "Oh What a Forward Young Man You Are" with her female troupe. Jacket is missing 2-buttons and with heavy rubbing to green velvet at the collar. Exhibiting scattered staining, possibly from production use on the film's rugged Western set. In overall good condition. *Provenance:* Originally from the collection of Debbie Reynolds. **\$45,000 - \$65,000**



667. Marilyn Monroe “Roberta ‘Bobbie’ Stevens” brown skirt suit by Charles Le Maire from *Love Nest*. (TCF, 1951) Vintage original (2) piece brown wool skirt suit including (1) short jacket with velvet shawl lapel, $\frac{3}{4}$ -cuffed sleeves, bias peplum and 2-button front closure and (1) matching calf-length sheath skirt with brown grosgrain ribbon waist, decorative self button front, side zipper closure and weighted hem. Includes a fragile and deteriorated matching self-belt. Skirt retains the internal bias label handwritten, “1-69-1134 M. Monroe A-635-04”. Worn in the scene when Monroe comes downstairs to have champagne with her apartment neighbors. Exhibiting age, rubbing and wear with velvet elements on the lapel of the jacket switched from white to present brown for subsequent use in another production. In good to very good condition. *Provenance:* Christie’s New York, Entertainment Memorabilia Auction, July 2001, Lot 119. **\$30,000 - \$50,000**





668. Marilyn Monroe “Nell Forbes” green and black dress by Travilla from *Don’t Bother to Knock*. (TCF, 1952) Vintage original green and black patterned cuffed short-sleeve, knee length, shift dress with white cotton, lace-edged Peter Pan collar, and snap front closure. Created by legendary film, stage, and screen costume designer William Travilla, who designed some of Marilyn’s most famous costumes. Altered for subsequent production, the collar has been added, sleeves shortened and cuffed, front buttons removed and self-belt not included. Visible throughout the movie and in the trailer and other publicity materials. Retaining the internal fabric bias label handwritten, “1-27-1-7612 Marilyn Monroe A-661-05 #2” sewn in at the seam. Exhibiting wear and age with repair to deteriorating shoulders and some fading to areas. Now presents in good condition. *Provenance:* Originally from the collection of Debbie Reynolds. **\$25,000 - \$35,000**





669. Marilyn Monroe “Annabel Jones Norris” pageant costume sketch by Elois Jenssen for *We’re Not Married!* (TCF, 1952) Vintage original costume sketch accomplished in pencil, ink and gouache on 11 x 15.5 in. artists’ vellum visible through 28 x 20.25 in. mat. Unsigned. Exhibiting marginal tears and wrinkling not affecting the artwork. Unexamined out of frame. Overall, in good to very good condition. **\$2,000 - \$3,000**

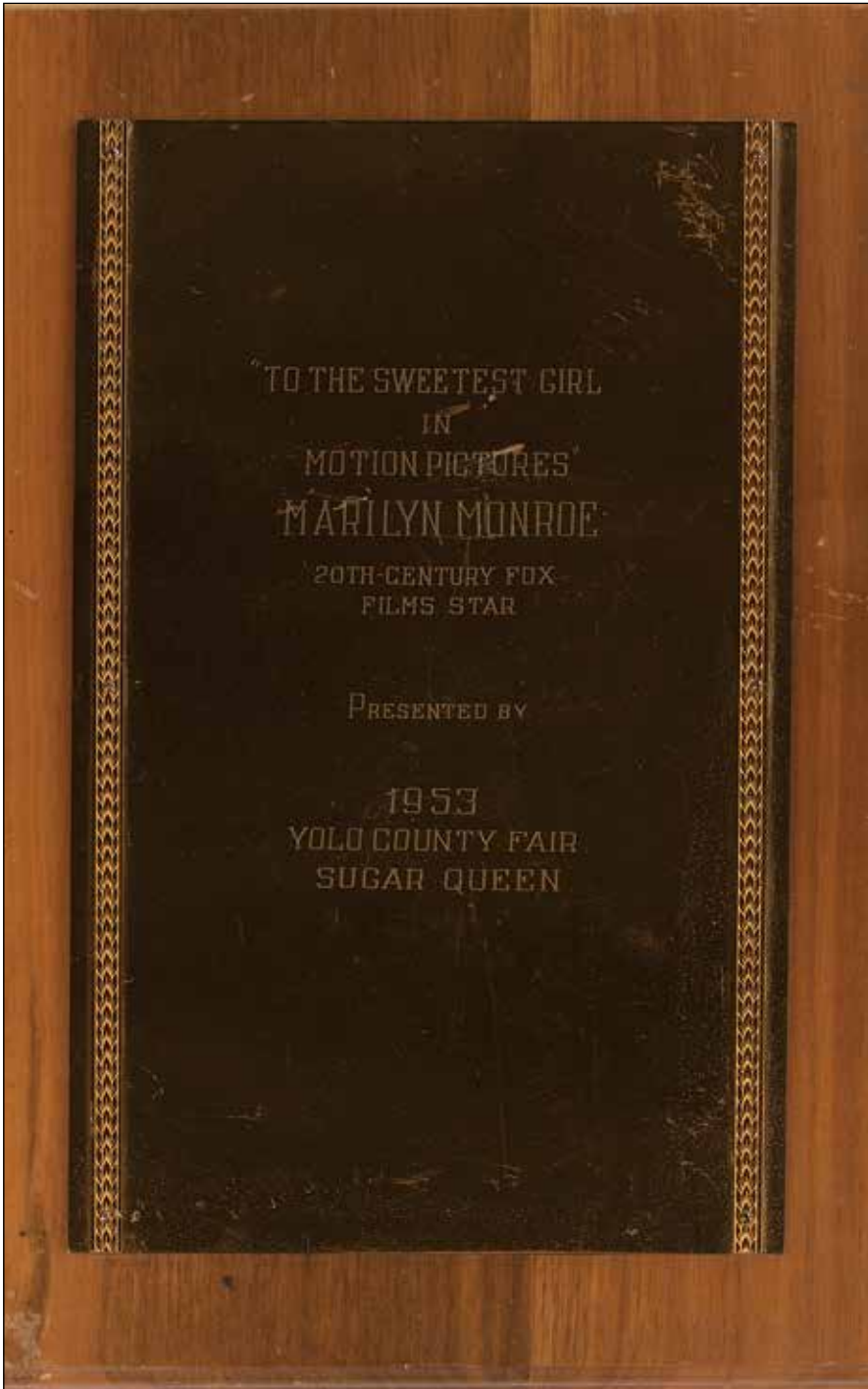


670. Marilyn Monroe “Annabel Jones Norris” wedding dress costume sketch by Elois Jenssen for *We’re Not Married!* (TCF, 1952) Vintage original costume sketch accomplished in pencil, ink and gouache on 12.5 x 15.75 in. artists’ vellum visible through 28 x 20.25 in. mat. With pencil annotation in the lower corners including, “Marilyn Monroe” and other production information. Signed to the lower right of art, “Elois Jenssen”. Exhibiting age, wear, chipping, spot paper loss, tearing and wrinkling with one tear traveling through the left hem of the artwork. Unexamined out of frame. Overall, in good condition. **\$3,000 - \$5,000**



671. Marilyn Monroe (2) glamour portraits by Phil Burchman.(Pictorial Parade, ca. 1953) Vintage (2) original gelatin silver 7 x 8.5 in. and 7.25 x 9 in. photographs of Marilyn Monroe early in her career, as classic cheesecake glamour portraits by photographer Phil Burchman. Both bear photographer’s credit and agency stamp. Very good to fine condition. **\$200 - \$300**

672. Playboy issue #1.(1953) Vintage original volume 1, issue 1 of Playboy magazine published on December 15, 1953. This first-ever, 42-page issue features Marilyn Monroe on the cover as well as a spread with a full-page color nude photo (taken by Tom Kelley in 1949) in the magazine titled the “Sweetheart of the Month”, which would ultimately evolve to become “Playmate of the Month”. Approximately only 54,000 copies of this landmark magazine were printed, as legendary publisher Hugh Hefner was unsure of the market’s reception. While variants of this magazine contain different page numberings, the numbers in this edition begin on page 6. Exhibiting age, wear, corner bumping, minor soiling and wrinkling to the cover. Representing a historic publication that emerged to change America and the entire world’s culture. CGC rated 4.0. **\$1,500 - \$2,500**



673. Marilyn Monroe personal award plaque presented by a County Fair “Sugar Queen”. (1953) Vintage original presentation plaque with 12 x 7.25 in. brass plate engraved, “To the Sweetest Girl in Motion Pictures, Marilyn Monroe, 20th Century-Fox Films Star Presented by 1953 Yolo County Fair Sugar Queen”, affixed to a 10 x 15 in. wooden beveled plaque. Retaining hook and chain hanging hardware on the verso. Exhibiting age, and wear in the form of scratching and scuffing. In good condition. *Provenance:* Christie’s, NY, Property of Marilyn Monroe, 27-28 October 1999, Lot 322. **\$4,000 - \$6,000**

674. *Gentlemen Prefer Blondes* (2) studio negatives of designer William Travilla's costumes for Marilyn Monroe and Jane Russell.(TCF, 1953) Vintage (2) original studio production 8 x 10 in. negatives of Marilyn Monroe and Jane Russell in *Gentlemen Prefer Blondes*, each modeling wardrobe by designer William Travilla. Each includes within image a "shot-board" documentation of production, scene, and change numbers. Also included are (2) original wardrobe documentation green pages detailing costumes [Russell page matches the costume depicted in negative; Monroe page describes a different costume]. At some point in time a positive copy print of the Monroe negative was made for archive continuity, but is not original to the production. A fascinating illustration of the Golden Age of Hollywood big studio costume design process. Apart from keybook punchholes, Fine condition. **\$200 - \$300**



675. *Gentlemen Prefer Blondes* partial wardrobe bible of designer William Travilla with (24) costume test photographs. (TCF, 1953) Vintage (24) original gelatin silver (17) 8 x 10 in. photographs and (7) 4 x 5 in. contact prints of many female cast members [sans Marilyn] of *Gentlemen Prefer Blondes*, each modeling wardrobe by designer William Travilla. Majority depict female costar Jane Russell, and include within the images a "shot-board" documentation of production, scene, and change numbers. A genuine curiosity is one of dancer and Bob Fosse cohort Gwen Verdon who does not appear in the film, modeling the "Matador" showgirl costume worn in the film and for publicity by Marilyn Monroe. Also included are several original wardrobe documentation green pages detailing each costume. A fascinating illustration of the Golden Age of Hollywood big studio costume design process. Apart from keybook punchholes, Very good to fine condition throughout. **\$400 - \$600**



676. Marilyn Monroe "Diamonds are a Girl's Best Friend" lobby card from *Gentlemen Prefer Blondes*. (TCF, 1953) Vintage original color 14 x 11 in. lobby card. Exhibiting minor age and handling, with even toning. In vintage very good condition. **\$200 - \$300**

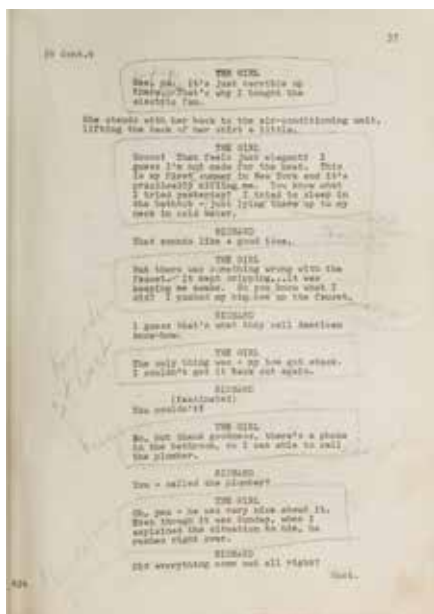
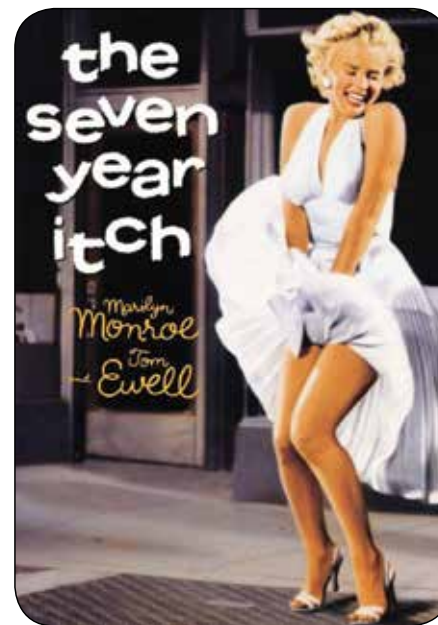
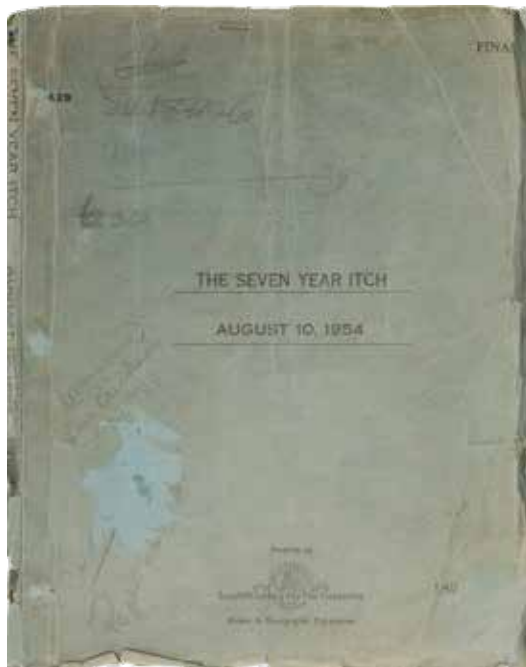
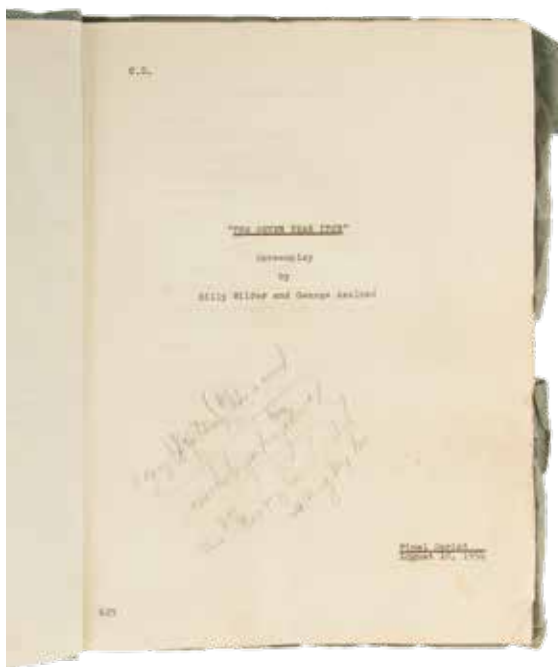


677. Marilyn Monroe glamour portrait photograph by Ed Clark for *Life* magazine. (1953/printed later) Color 11 x 14 in. RC photograph by Ed Clark. Depicting an iconic full-length portrait of Marilyn in the gold lamé gown from *Gentlemen Prefer Blondes* for *Life*. Signed in black ink on Marilyn's skirt by the photographer, "Edmund Clark Life" **\$200 - \$300**

678. Marilyn Monroe (14) photographs. (Various, 1953-1962) Vintage (14) original gelatin silver 7 x 8.5 in. to 8 x 10 in. photographs, of which (1) has been color-gloss tinted by the studio. A mix of portraits, candid, and scenes. Highlights include dated 8/6/62 press photo of her deathbed, (2) candid at Golden Globes with Rock Hudson and Charlton Heston, and with Mexican boyfriend Jose Bolanos, (2) candid on location for *Bus Stop*, and more. A few trimmed for publication, and (1) bearing verso snipe. Good to very good condition. **\$300 - \$500**



679. Marilyn Monroe (9) vintage cover-appearance magazines. (Various, 1954-1961) Vintage (9) original U.S. and foreign Hollywood and popular culture magazines, each with a cover portrait of Marilyn Monroe, all published during her lifetime. Several of the European cover issues are very rarely seen in the American collectors' marketplace. An exceptional range of iconic portrait poses, shot by the most highly regarded photographers of the time. Titles include *Modern Screen*, *See*, *Paris Match*, *Tempo*, and *Epoca*. Occasional spine wear, ageing etc., but generally very good to fine condition. **\$200 - \$300**



A snapshot into the mind of Marilyn Monroe as she portrayed “The Girl” in the “Subway Grate Scene” in *The Seven Year Itch* – marking the first shot of the Sexual Revolution and the single most famous scene in cinema history!

Page 76, Opposite: [Re famous Subway Grate scene] **“Hint them, not act fully for girl – change but electricity never stops, electricity never stops, never stops...”**

Page 76: [Beginning Subway Grate scene] **“Electricity – then word... Cool theater – Hot – talk to my self – The whole world – to be or not to be – everything is important to her...”** Monroe has written this additional line of dialogue: **“Do you feel the breeze from the subway – isn’t it delicious?”**

Page 77: [Subway Grate scene continued] **“This is everything there is in the world. Light & easy. Everything flies out of her. Newborn – the baby looking at the moon for the first time.”** By the line **“Isn’t it delicious”** she has written the word **“paradise.”**

680. Marilyn Monroe personal heavily hand-annotated shooting script for *The Seven Year Itch*.(TCE, 1955) Vintage original working shooting script, bearing some 550+ pencilled words in her hand, plus hundreds of minor autograph additions, deletions, corrections and encapsulations. 113 pages (missing page 25 and neatly ripped portions of the flyleaf and page 82), marked “FINAL”, August 10, 1954. Cover worn and tattered, interior pages well-thumbed and heavily annotated but otherwise surprisingly good. Of immense rarity and importance. In full morocco, gilt-embossed custom slipcase.

The single most famous scene in motion picture history is thirty-five seconds long. Although it took five hours to film and some fifteen hundred people gathered on a sweltering New York street to watch it being shot, it is very simple. A young woman in a white halter dress stands on a subway grating, enjoying the breeze that fans the skirt up around her waist. She speaks three lines; most of them are about the weather. That’s it. But as every film and cultural critic in the world will attest, those thirty-five seconds changed modern life forever. Sex, hitherto seedy and menacing, difficult and dangerous, repressed and unspoken – was now, thanks to Marilyn Monroe, free, guiltless and natural. By projecting, simultaneously, voluptuous womanhood and childish innocence, she made overt sexuality unthreatening and fun. And Monroe, the quintessential Dumb Blonde, knew exactly, but exactly, what she was doing as she did it, thirty-five seconds over and over, all night long. Here, in her heavily annotated shooting script, we see her genius – sharper, surer, more vital even, than on the screen. Nothing less than the sexual revolution began with these notes, as when for instance, she refers to the “subway grate” scene in the script: “Child w/a woman. Direct & fem[inine]. Open... This is everything there is in the world. Light & easy. Everything flies out of her. Newborn – the baby looking at the moon for the first time.”

But if Marilyn Monroe made sex natural, that doesn’t mean making it came easily. Nothing is harder to create than nature; no emotion is more complicated and difficult to portray than

simple joy; and being Marilyn Monroe – so natural, simple and joyous – was, for Marilyn Monroe, a painstaking, calculated and serious business. She who seemed so blithely unaware was, in fact, the most self-conscious of actresses. “I had no problems with Monroe,” Billy Wilder said about directing her in *The Seven Year Itch*: “It was Monroe who had problems with Monroe.” Here we see, sometimes line by line, how she thought about playing her scenes – even including a note to show herself thinking. Not a muscle moved, in fact, unpremeditated. “Let go of – drop – then let everything come from there – stomach”; “Look first indecisive – pause – hesitation – little smile”; “My body into his – sliding into him as if I want to sleep with him right then & there. Swing hips again”; “All together one thought.” Perhaps the most remarkable note, however, is the last. On the verso of the final page of the script, Monroe sums up how she will play the part of “THE GIRL” and in doing so, change both modern life and her own personal history. In a staccato tattoo, she writes:

Make only little effort...giving it away – yourself – not keeping anything in myself ...What is the quality of the electricity...only thru him...there is nothing else any where ...open to him, my destiny to him (help carry the burden)...play the girl open and free, and it shall help me, Marilyn to be free, direct, open, honest, frank, charming – fresh, a twinkle, only morality, nature, a moral child.”

Montgomery Clift, considered to be one of the finest film actors ever, said in an interview shortly before his death that Marilyn Monroe was, hands down, the single best actor with whom he ever worked. “Marilyn was an incredible person to act with.... the most marvelous I ever worked with, and I have been working for 29 years,” he declared. “She went over the fringe. Playing a scene with her, it was like an escalator. You’d do something and she’d catch it and it would go like that, just right up.” But getting to the top, making the metamorphosis from Norma Jean to Marilyn; from Marilyn to superstar; from superstar to icon – it did not happen effortlessly, or accidentally, or luckily. She made it happen, all of it, line by line and scene by scene: this extraordinary script shows us how, and why. **\$60,000 – \$80,000**



681. Marilyn Monroe (2) photographs.(TCF, 1950s) Vintage (2) original gelatin silver 8 x 10 in. photographs of Marilyn Monroe. One is an uncommonly suggestive peignoir glamour pose from *Niagara*, and the other an equally uncommon cute, very charming long shot of Marilyn leaning out the window in a slip, with hairdryer in hand, for *The Seven Year Itch*. The latter bears a NSS verso stamp. Both in fine condition. **\$200 - \$300**



682. Marilyn Monroe and Arthur Miller candid wedding photograph by Milton H. Greene. (1956/printed 1998) Color approx. 11.25 x 11.25 in. RC photograph depicting Marilyn and Miller at the altar during their wedding ceremony on July 1st, 1956. Retaining photographer's estate stamp on the verso, hand dated "5/98", and signed by Joshua Greene. Exhibiting some mounting remnants to verso and handling and emulsion wear to recto. In good to very good condition. **\$200 - \$300**



683. Marilyn Monroe (2) exhibition photographs from a charity event at Madison Square Garden by Marvin Scott. (1955) Collection of (2) vintage original gelatin silver 6.25 x 8 in. photographs mounted to 11 x 14 in. boards by Marvin Scott. Depicting Marilyn wearing a showgirl costume atop an elephant (painted pink) at a Madison Square Garden benefit for arthritis on March 31st, 1955. Both signed by the photographer in the lower image. Exhibiting light toning to boards. Otherwise, in very good condition. **\$300 - \$500**



684. Marilyn Monroe "Cherie" black fishnet tights from *Bus Stop*. (TCF, 1956) Vintage original black fishnet fabric tights with elastic waistband. Two of the signature looks Marilyn wore as the ambitious, small-town singer featured this iconic costume element, which showcased her legendarily shapely legs to best advantage, and resulted in some of her most indelible Hollywood glamour portraits. Retaining internal 20th Century-Fox bias label handwritten in black ink, "M. Monroe" and other production info. Some loss of elasticity from age and production wear. Otherwise, in very good condition. *Provenance:* Profiles in History Auction 6, June 26, 1999, Lot 121. **\$12,000 - \$15,000**

685. Marilyn Monroe beige beret from her personal wardrobe. (ca. 1950s) Vintage original beige silk beret measuring 10 in. round. Constructed of stitched fabric panels with fine interior hatband of fabric piping. No labeling present. Exhibiting age, soiling and spot staining. *Provenance:* Christie's New York, The Personal Property of Marilyn Monroe Auction, October 1999, Lot 292. \$2,500 - \$3,500



688. Marilyn Monroe personally prescribed tube of topical ointment from Schwab's Pharmacy. (1960) Vintage original 4 in. metal 20 gram tube of Neo-Cortef topical ointment. Manufactured by the Upjohn Company, the tube retains the affixed printed "Schwab's Pharmacy" prescription label typed with, "Siegel" (Monroe's Doctor) and "Apply as Directed, Marilyn Monroe, 5/14/60". Stamped with prescription number, "B362417". Neo-Cortef is a Hydrocortisone Acetate and Neomycin Sulfate ointment used to treat itching and inflammation. Exhibiting use and age with expected crumpling of lower tube. In good condition. \$2,500 - \$3,500



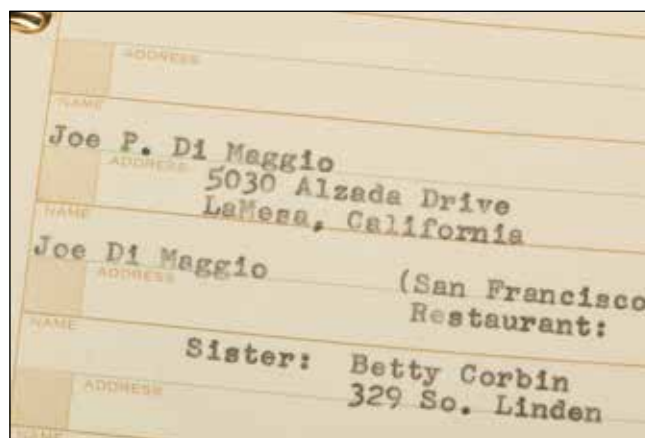
686. Marilyn Monroe bank check signed January 20, 1961. (1961) Vintage original light blue 8 x 3 in. paper personal check from Bankers Trust Company with clean edges, torn from a perforated checkbook. Typed payable to, "Century Messenger Service" for "\$8.36." Dated, "January 20, 1961". Signed in blue pen, "Marilyn Monroe" in space for signature. Stamped and canceled with characteristic ink cancellation and punch stamp. Presented in a 14 x 17 in. mat and frame with a headshot of Marilyn. Exhibiting age and handling. Unexamined out of frame. In vintage very good to fine condition. \$2,000 - \$3,000



687. Marilyn Monroe (2) candid photographs including (1) by Lawrence Schiller at Marilyn's on set birthday party. (Various, 1958-1962) Vintage (2) original gelatin silver 6 x 9.5 in. to 8 x 10 in. candid photographs of Marilyn Monroe. Earlier image depicts Marilyn alone, posing on a jetway staircase as she boards or deplanes a TWA jet, and bears a verso dated publication stamp; later image is a very sweet sentimental shot on the set of Marilyn's final (uncompleted) film *Something's Got to Give* as she cuts her birthday cake, next to large handmade rather suggestive humorous card signed by cast and crew. Pencil notation on verso attributes this photo to Lawrence Schiller, also famous for his nude swimming pool shots of Marilyn from this same film. Staircase image was neatly trimmed for publication, otherwise both are very good to fine condition. \$200 - \$300



689. Marilyn Monroe personally prescribed bottle of nasal drops from Schwab's Pharmacy. (1959) Vintage original 4 x 2 in. glass bottle with dropper applicator lid of nose drops. The bottle retains the affixed printed "Schwab's Pharmacy" prescription label typed with, "Reuben" (Monroe's Doctor) and "Instil [sic] five drops in each nostril every three hours. Shake well before using. Marilyn Miller [after her then-husband Arthur Miller] 12/23/59". Contents have dried. Exhibiting age, wear and minor soiling. In very good condition. \$2,500 - \$3,500



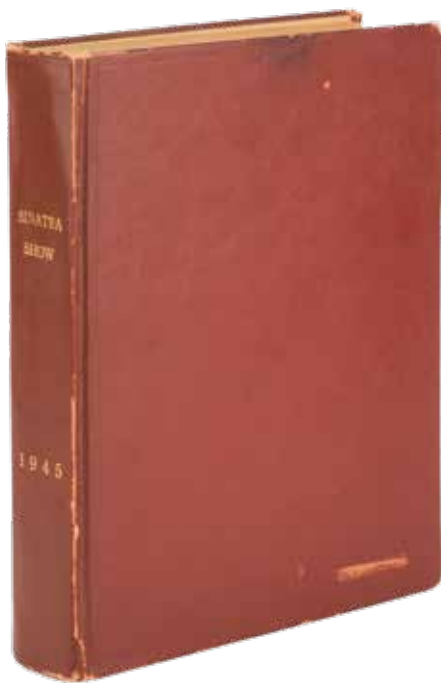
690. Marilyn Monroe (2) address books from her estate. (ca. 1950s-1960s) Set of (2) commercial address books including (1) textured leatherette cloth and board ring binder-style book measuring approx. 6.75 x 9 in. containing 50+ leather tabbed alphabet divided pages including typed and annotated entries for contacts including Actor's Studio, Jack Benny, Eve Arden, George Cukor, Montgomery Clift, Jack Cardiff, Joe DiMaggio, Henry Fonda, John Huston, Hedda Hopper, Designers, makeup artists, Ben Gazzara, Gene Kelly, Jack Lemmon, Yves Montand, Arthur Miller, Robert Montgomery, Jane Russell, Jean Negulesco, Lee and Paula Strasberg, David Selznick, Carl Sandburg, Frank Sinatra, Eli Wallach, Shelley Winters and many more and (1) green leather, gold gilt-stamped book with interior satin end papers containing 50+ leather tabbed alphabet divided pages including typed and annotated entries for contacts including many of the same from the previous book and also Clifford Odets, Peter Lawford, JAX, Richard Avedon, Louella Parsons, and more. Annotations not attributed to Monroe. Both books exhibit wear from daily use, age and some cracking to covers. In good to very good condition. *Provenance:* Christie's LA, Donated by the Estate of Marilyn Monroe to benefit Hollygrove Children and Family Services, September 2001, Lot 116. **\$15,000 - \$25,000**

691. Marilyn Monroe and others (9) photographs from *The Misfits*. (UA, 1961) Vintage (9) original gelatin silver 8 x 10 in. photographs of Marilyn Monroe, Clark Gable, John Huston, Arthur Miller and others, in both Marilyn's and Gable's final completed film, *The Misfits*. The Marilyn shots in pigtails and on horseback have been attributed to Eve Arnold, and others in this lot are almost certainly shot by some of the other six great Magnum photographers hired for this unique film. Very good to fine condition. **\$200 - \$300**



692. Marilyn Monroe "Black Sitting 3" signed limited edition seriagraph by Milton Greene. (1956/printed 1972) Vintage seriagraph on approx. 45.75 x 35 in. heavy stock artist's leaf. Hand-numbered at bottom left, "83/300" and signed at bottom right, "Milton H. Greene" Many Monroe fans revere the Black Sitting as the finest series of Marilyn pictures ever captured. Photographed in Milton Greene's New York studio before leaving for California to make *Bus Stop*, the use of the bustier and fishnet stockings sparked the design for the costume Marilyn wears in the film. Although sexy and provocative, the images retain the innocence of youth. Some light handling. Otherwise in vintage very good condition. **\$1,000 - \$1,500**

693. No Lot.



694. *The Frank Sinatra Show (Frank Sinatra in Person)* radio show book bound scripts from writer Al Schwartz. (CBS, 1944-1945) Vintage original 200+page studio bound red leatherette script book with gold gilt "Sinatra Show" and "1945" on the spine, for the short lived CBS radio hour, *Frank Sinatra in Person*, for all segments and shows dating from "Wednesday, January 3, 1945" to "Wednesday, May 23, 1945", featuring notable celebrities and musicians such as Bill Goodwin, Rudy Vallee, Edward G. Robinson, Carmen Miranda, Lionel Barrymore, Dinah Shore, Diana Lynn, Vera Vague, Lou Costello, Bob Hope, Lawrence Tibbet, Myrna Loy, and many more, with handwritten pencil notes throughout, attributed to writer Al Schwartz. Exhibiting age, production wear and handling, even toning to pages, rubbing to red coating on cover, and someone's name has been scratched off the cover, lower right. In vintage good to very good condition. **\$300 - \$500**



695. *The Frank Sinatra Show* television variety show (3) book bound volumes of annotated scripts from writer Al Schwartz. (CBS, 1950-51) Vintage original (3) cloth and leatherette bound 200+ page script compilation books with gold gilt writing on the spines, for the short-lived *The Frank Sinatra Show* CBS television variety show, including (1) with episodes dated from "Oct. 7, 1950 to Dec. 16, 1950", (1) with episodes dated from "Dec. 23, 1950 to Feb 17 1951" (1) with episodes dated from "Apr. 28, 1951 to June 9, 1951, featuring guests including: Sid Fields, Ben Blue, June Hutton, Jackie Gleason, Perry Como, Frankie Laine, The Andrews Sisters, and many more. Also includes (1) framed gelatin silver 9 x 7 in. photograph featuring Frank Sinatra with producers. Exhibiting age and handling, with deterioration and brittleness to book covers, spine separation, some foxing, with even toning to pages. Photo exhibits crazing and moisture damage. In vintage fair to good condition. **\$800 - \$1,200**



696. Bob Keeshan "Clarabell the Clown" costume from *The Howdy Doody Show*. (NBC, 1947-1960) Vintage original (2) piece clown costume including (1) oversize collarless jumpsuit hand painted with green tiger stripes on white cotton, with elastic bell sleeves and pant cuffs and zipper back closure. Retaining the internal "Fiddler's Costumes Los Angeles, California" maker's label and (1) ruffled yellow tulle clown collar with yellow cotton piping at edges and velcro back closure. Worn regularly by "Clarabell", a mute comic clown who communicated through sign language and gestures. This suit was worn by Bob Keeshan, the first-ever Clarabelle, who would go on to become "Captain Kangaroo" in his own highly popular children's show. Exhibiting very minor wear and age. In vintage fine condition. **\$2,500 - \$3,500**



697. Clayton Moore's "Lone Ranger" (5) piece personal appearance outfit. (ABC-TV 1949-1956) As "The Lone Ranger" Clayton Moore was as active off-screen as he was on his popular TV show, making frequent public appearances for publicity and charity. This (5) piece Clayton Moore custom-made personal appearance costume includes (1) sky blue, stretch-fabric, snap front Western shirt with snaps on cuffs, Western-style piping across the chest and two slash breast pockets, (1) pair of matching pants with blue piping on pockets, belt loops and down outer trouser legs, (1) red silk neckerchief, (1) black foam rubber bandit mask with cloth ties and (1) Potrero brand white felt cowboy hat with braided chin strap ties, retaining internal maker's marks. Shirt and pants retain the internal "Manuel" makers' bias labels. Pants with handwritten, "C. Moore" on the label. Exhibiting minor age and wear. All pieces in vintage very fine condition. **\$2,000 - \$3,000**



698. *Space Patrol* (6) episode scripts. (ABC, 1950-1955) Vintage original collection of (6) 15+page scripts for episodes: "#521", dated March 10, 1952, "#525", dated March 14, 1952, "526", dated March 17, 1952, "528", dated, March 19, 1952, "534", dated March 27, 1952, and "537", dated April 1, 1952. The show aired on ABC from 18 Sep 1950 until March 1955. The cast included "Commander Corry" (Ed Kemmer), "Cadet Happy" (Lyn Osborn), "Carol Karlyle" (Virginia Hewitt), "Major Robbie Robertson" (Ken Mayer), "Dr Malingro" (Norman Jolley), "Tonga" (Nina Bara), and "Prince Baccaritti" (Bela Kovacs). The announcers were Dick Tufeld and Dick Wesson. Exhibiting age, handling, foxing, edge and corner loss, moisture staining, rust from stapled corners, tears and toning. In vintage good condition. **\$300 - \$500**





699. Elois Jenssen costume sketch for Lucille Ball as “Lucy Ricardo” as “Marilyn Monroe” from *I Love Lucy*. (Desilu, 1951 – 1957) Vintage original costume sketch accomplished in pencil, gouache and ink on 10 x 15 in. artist’s vellum. Elois Jenssen was Lucille Ball’s designer of choice, who is credited with creating the “Lucy Look”. This dress design was created for the *I Love Lucy* Episode: “Ricky’s Movie Offer”, which aired on Nov. 8th, 1954. In the episode, “Lucy” transforms herself into Marilyn Monroe to try to win a role in Ricky’s (Desi Arnaz) new Hollywood film. This costume was then repurposed into a show-girl costume for subsequent episodes: “Ethel’s Home Town (Jan. 31, 1955) and “Lucy Meets the Queen” (Jan. 30, 1956). Signed boldly in the lower right of art, “Elois Jenssen” and initialed “L.B.” (Lucille Ball). The sketch has also been initialed by show producer Jess Oppenheimer and legendary director of photography Karl Freund. The sketch exhibits minor age and handling and remains in vintage fine condition. Presented in a frame and mat with windows featuring images of Lucy wearing the costume on set and the original Profiles description. *Provenance:* Profiles in History Auction 17, Lot. 460, 2003. **\$4,000 – \$6,000**



700. Lucille Ball costume sketch by Elois Jenssen. (ca. 1950s-1960s) Vintage original costume sketch accomplished in pencil and gouache on 12 x 18 in. trimmed artists’ leaf. Signed, “Elois Jenssen”. Exhibiting water staining upper and right border, minor corner loss to lower right corner, production soiling and age. In vintage very good condition. **\$800 – \$1,200**



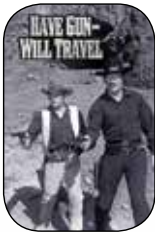
702. *I Love Lucy* “Lucy and Ricky Ricardo” screen used living room art. (DesiLu, 1951-1957) Vintage original print, which hung on the “Ricardo’s” living room wall for many seasons of *I Love Lucy*. The painting is highly visible on the wall just to the left of the apartment’s front door, above a small desk. The instantly recognizable piece was originally painted by American watercolorist Frank Serratori (1908 – 1960), best known for his San Francisco scenic paintings. The print measures 23.5 x 17.75 visible through the vintage original 33 x 27 in. beige-painted paper mat and white-painted wooden frame. In the tradition of Hollywood illusion, the painting features a cardboard box backing. Retaining hanging hardware. A rare and complete set piece, highly visible throughout the life of the beloved, groundbreaking series. Accompanied by COA. Originally from the estate of Art Director Arthur Smedley who acquired the piece while working at Paramount. Exhibiting expected age and handling. In vintage very good to fine condition. **\$3,000 – \$5,000**



701. Jack Webb archive of (5000+) negatives from Mark 7 Productions including *Dragnet*. (Mark VII Prod., ca. 1950s-1960s) Vintage original 4 x 5 in. black and white camera negatives of Jack Webb, cast and crew in productions including as “Pete Kelly” in *Pete Kelly’s Blues*, “Gunnery Sgt. Jim Moore” in *The D.I.*, “Det. Joe Friday” in *Dragnet*, and more. Images include on set still camera shots, behind the scenes production shots, a series of actors in criminal “mug shots” from *Dragnet*, set and continuity stills and much more. The majority of photos are from *Dragnet*, which Webb was instrumental in creating. Regarding Webb’s vision for the show, Webb intended to perform a service for the police by portraying them as down to earth working-class heroes. *Dragnet* moved away from earlier portrayals of police, which often depicted them as brutal and even corrupt. Negatives exhibit age and handling. With few exceptions, all are contained in their vintage original paper sleeves with handwritten notation on most. Interested bidders are encouraged to view this lot, in person by appointment at our offices. In vintage very good to fine condition. **\$2,000 – \$3,000**



703. Director Otto Lang’s leather director’s chair with script pocket and hand-tooled chair back. (ca. 1950s) Vintage original director’s chair used on set by director and producer, Otto Lang. The 25.5 x 23.5 x 48 in. traditional folding wooden chair features a brown leather seat, back, and armrest wraps. The leather chair top is stamped with, “Otto Lang” on the verso. Featuring removable leather 14 x 12 x 2 in. script-holder pouch fastened by metal snaps to the side of the chair, and 2-black metal footrests. Lang is best known for his work on television series including *The Rough Riders*, *Bat Masterson*, *Cheyenne*, *Daktari* and many more. Exhibiting age, production wear, with some deterioration to the leather, and a 3.5 in. split to the leather seat. In vintage fair to good condition. **\$400 – \$600**

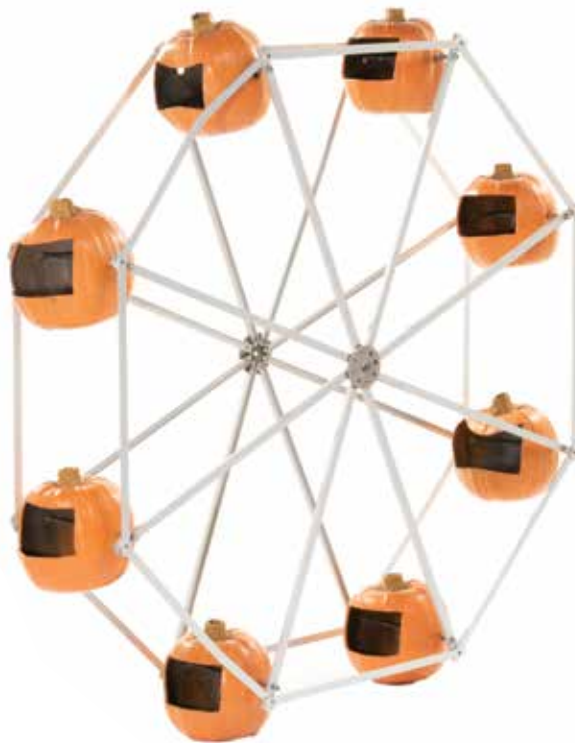


704. Have Gun, Will Travel (3) original title art with “Hotel Carlton” matte painting from opening sequence. (CBS TV, 1957–1963) Vintage original (3) opening title camera artworks including (1) “Have Gun”, (1) “Will Travel”, both accomplished in hand painted enamel on 20 x 14 in. glass panes visible through mats with reproduction matching backgrounds added for display, both housed in 25.75 x 19.75 in. black wood frames and (1) “Hotel Carlton” 25.75 x 19.75 in. photographic and hand embellished matte painting with bottom right cutout for keying in of live action footage and housed in a 28 x 21.5 in. black wooden frame. Exhibiting age and production wear. Unexamined out of frames. In vintage very good to fine condition. **\$4,000 - \$6,000**



705. Art Clokey original “Gumby” and “Pokey” claymation figures from The Gumby Show. (Clokey Prod., 1956–1968) Vintage original (2) Art Clokey-made figures constructed of modeling clay on posable wire armatures including (1) 6.5 in. “Gumby” figure with removable knit cap, and (1) 3.25 in. “Pokey” figure. Art Clokey’s model for his Gumby character was “The Gingerbread Man”. Green was chosen because Clokey viewed it as racially neutral and a symbol of life. The legs and feet were made bottom-heavy to aid the clay character in standing during stop-motion filming. The famous peak of Gumby’s head was based on Clokey’s father’s haircut. Exhibiting age and production wear, clay remains supple and moldable. In vintage fine condition. **\$2,000 - \$3,000**

706. Art Clokey original “Pokey”, “Prickle” and “Goo” from The Gumby Show. (Clokey Prod., 1956–1968) Vintage original (3) Art Clokey-made figures constructed of modeling clay on posable wire armatures including (1) “Pokey” 3.25 in. figure, (1) “Prickle” 5 in. tall figure, and (1) “Goo” 4.5 in. tall figure. Gumby met his “Pony Pal” around Episode 3 when he rescues Pokey from a train track. “Prickle” and “Goo” were inspired by an Alan Watts speech in which the philosopher declared, “...two kinds of people in the world, the prickly and the gooey. The prickly are rigid and uptight, analytical, and critical. The gooey are easygoing, flowing in the here and now, friendly and jolly.” Exhibiting age and production wear, clay remains supple and moldable. Pokey exhibits minor cracking to some areas easily repaired. In vintage fine condition. From the personal collection of Art Clokey. **\$600 - \$800**



707. Art Clokey original “Gumby” with pumpkin Ferris Wheel from Gumby Adventures Season 3, Episode 168: “Merry-Go-Pumpkin”. (Clokey Prod., 1988–2002) Vintage original (2) Art Clokey pieces including (1) Gumby figure constructed of modeling clay over posable wire armature. Eyebrows raised and no mouth. Art Clokey’s model for Gumby was “The Gingerbread Man”. Green was chosen because it was viewed as racially neutral and a symbol of life. The legs and feet were made bottom-heavy to aid the clay character in standing during stop-motion filming. The famous peak of Gumby’s head was based on Clokey’s father’s haircut. Also includes (1) pumpkin Ferris Wheel constructed of tooled aluminum spokes wheel with cast resin pumpkin ride cars and measuring approx. 45 in. diameter. One ride car signed at the bottom, “Art Clokey”. In vintage fine condition. **\$600 - \$800**



708. The Eddie Fisher Show scripts, behind the scene photographs, and ephemera. (NBC, 1957–1959) Vintage original collection of production materials including (1) unbound 91-page First Draft script for *The Eddie Fisher Show*, episode: “#7”, written by Herbert Baker, dated January 6, 1959 on the title page, with handwritten “Glenn Holse” (art director) on the title page, and 7-pages of production information within, (1) unbound 87-page Revised Draft script written by Mac Benhoff, dated February 17, 1959 on the title page and 5-pages of production information within, (20+) behind the scenes and backdrop design photographs featuring stars like Peggy Lee, Jimmy Durante, Eddie Fisher and his band, and many more, measuring from approx. from 5 x 4 in. to 8 x 10 in., and (15+) loose pages of miscellaneous production ephemera including rehearsal schedules, song lyrics and more. Exhibiting age, production wear and handling. In vintage very good to fine condition. **\$300 - \$500**





709. David McCallum “Illya Kuryakin” jumpsuit from The Man From U.N.C.L.E. (NBC TV, 1964-1968) Vintage original short sleeve gray-green Bill Parr brand 1-piece jumpsuit with 4-front pockets with lion and crest patch and self belt with unicorn crest metal buckle. Retaining squawking thrush bird embroidered patch on left shoulder. Exhibiting studio distress, discoloration and fading in areas overall. In vintage good condition. **\$400 - \$600**



711. Bob Denver “Gilligan” signature shirt from Gilligan’s Island. (CBS, 1964-1967) When you’re marooned on an uncharted island with only the clothes on your back, the clothes on your back become your signature outfit. And of all the shipwrecked souls to ever inhabit the big or small screen, Bob Denver’s kind-hearted, bumbling sailor, “Gilligan” is the most well known and arguably most beloved. This is an iconic screen worn Gilligan signature shirt as seen throughout the series’ 89-episode run and 3-subsequent feature length spin-offs. Consisting of a vintage original, custom tailored, cherry red heavy jersey cotton, long sleeve pull-over shirt with ivory denim collar and v-neck 3-button closure. This shirt was authenticated by Bob Denver himself as one he wore in the show and as the only one he knew of to have survived production. Exhibiting extremely light production wear. Provenance: Profiles in History HACR6 Auction June 26, 1999. This shirt was also featured in a Wall Street Journal article July 23, 1999. In vintage production used very fine condition. Comes with a COA. **\$20,000 - \$30,000**



710. Voyage to the Bottom of the Sea diving chamber filming miniature. (Irwin Allen Prod., 1961) Vintage original model diving miniature constructed of cast metal and detailed with 5-glass portals and rails. Expertly studio painted and finished in yellow and black enamel. Measuring 4 x 2.25 x 2.25 in. Highly visible in episodes, “The Condemned” and “The Shape of Doom”, in the latter the model was repurposed to serve as a nuclear bomb. Electronics, wires and AC adapter plug present but untested. Exhibiting age and production wear with very light crazing and chipping to the enamel. In vintage good to very good condition. Comes with a COA from Planet Hollywood. **\$3,000 - \$5,000**



712. “as Herman” title from *The Munsters*. (CBS-TV, 1964–66) Vintage original opening title credits for the classic monster comedy series accomplished in hand-painted thickly textured dripping enamel on 21 x 15.5 in. glass visible through mat. Mounted over a background frame blow-up reproduction added to complete the display. Housed in 28.25 x 21.75 x 2 in. black wooden shadow-box. An original production piece created by Pacific Title. Complete with hanging hardware and ready for display. Exhibiting very minor age, production wear and handling. In vintage fine condition. **\$4,000 - \$6,000**



713. Al Lewis “Grandpa”, Butch Patrick “Eddie”, and Debbie Watson “Marilyn” title art from *The Munsters*. (CBS-TV, 1964–66) Vintage original opening title credits for the classic monster sitcom accomplished in thickly textured dripping enamel on 21 x 15.5 in. glass visible through 28.25 x 21.75 x 2 in. mat and black wooden frame. With reproduction background added to complete the display. An original production piece created by Pacific Title. Retaining hanging hardware on the verso. Exhibiting very minor age, production wear and handling, with some minor chipping to painted surfaces. In vintage fine condition. **\$4,000 - \$6,000**



714. “Pat Priest as Marilyn” title art from *The Munsters* with glass cracked but stabilized. (CBS-TV, 1964–66) Vintage original opening title credits for the classic monster comedy series accomplished in handpainted thickly textured dripping enamel on 21 x 15.5 in. glass visible through 28.25 x 21.75 x 2 in. mat and black wooden frame. With reproduction background added to complete the display. An original production piece created by Pacific Title. Retaining hanging hardware on the verso. Exhibiting age, production wear and handling, with some minor chipping and crazing to painted surfaces, and one large crack to glass measuring approx. 22 in. and stabilized. In vintage fine condition. **\$2,000 - \$3,000**



715. Barbara Eden hero smoke effect “Jeannie” bottle from the 1997 AT&T Super Bowl commercial. (1997) Original slip-cast ceramic “Jeannie” bottle with cork stopper. Expertly hand painted with metal flake enamel to perfectly replicate the iconic hero bottles used in the *I Dream of Jeannie* series. This bottle is highly visible in the 1997 AT&T Super Bowl commercial as the bottle that “Jeannie” (Barbara Eden) materializes from. The bottle then sits on her desk among a multitude of Jeannie-doppelgangers with their bottles. Measuring 13.5 x 6 in., the original series Jeannie bottle was made from a repurposed Jim Beam special 1964 Christmas bottle. Handwritten on the bottom, “Dan Moyer ’97 AT&T”. Bottle retains production-drilled holes in the bottom and neck to accommodate tubing to channel FX smoke in production. Exhibiting minor production handling. In very fine condition. Comes with a signed LOA from Daniel Moyer who crafted the bottle and served as artistic consultant on the shoot. **\$4,000 - \$6,000**



716. Barbara Eden “Evil Jeannie” signature costume from *I Dream of Jeannie*. (NBC-TV, 1965-70) Vintage original (4) piece costume screen worn signature “Evil Jeannie” costume. On the heels of the success of the *Bewitched* sitcom and inspired by the movie *The Brass Bottle*, producer Sydney Sheldon conceived of the idea for a beautiful female genie. After a protracted casting process, Barbara Eden was chosen to play the good-hearted but naive supernatural conjurer. Costume designer Gwen Wakeling, a personal favorite of Cecil B. DeMille, who earned an Academy Award for her work on *Samson and Delilah* in 1950 was chosen to create Barbara Eden’s iconic “Jeannie” costumes in 1965. This was one of Wakeling’s final projects. This green version was created for Jeannie’s “Evil” twin. The costume includes (1) ruched green silk chiffon top constructed upon a bespoke nude underwire brassiere, featuring gilded leather tassels, metallic gold trim, bodice reinforced with integral wire stays, lining and padding, back straps with hook and eye closure retaining the internal “Columbia Pictures” bias label handwritten, “Barbara Eden”, (1) matching Kelly green velvet bolero-style short sleeve vest jacket with metallic gold braided trim, internal tether snaps, and retaining internal, “Columbia Pictures” bias label handwritten, “Barbara Eden”, (1) matching green silk chiffon and velvet paneled skirt with hook and eye and zipper back closure, nude silk upper lining and reinforced waist, retaining internal “Screen Gems” bias label handwritten, “B. Eden #1” and (1) matching green velvet soft padded ponytail headdress with green silk chiffon veil and tan heavy tulle trim for attaching to hair, gilded leather tassels, and metallic gold netting, retaining internal “Columbia Pictures” bias label handwritten “Barbara Eden”. Also includes extra tassels and gold thread. The costume embodies the 1960s sexy innocence that was a hallmark of entertainment of the era. Eden played her alter ego so well, many viewers were unaware that she’d played both parts. Exhibiting age, production wear and handling, with minor soiling, some loose thread and light fraying to chiffon edges. In vintage very good to fine condition. **\$10,000 - \$15,000**



717. Guy Williams "John Robinson" Season 1 tunic from *Lost in Space*. (CBS TV, 1965-1968) Vintage original long sleeve dusky blue velour tunic with integral red knit wool turtleneck panel, maroon and crème grosgrain ribbon piping on chest, front and cuffs, with blue knit hem with buttons for attaching integral crème wool crotch strap, with zipper front closure. Exhibiting age and production wear with uneven fading from previous display. In vintage very good condition. **\$3,000 - \$5,000**



719. Guy Williams "John Robinson" Season 3 tunic from *Lost in Space*. (CBS TV, 1965-1968) Vintage original long sleeve gray velour tunic with lime green knit wool at square neck and on right sleeve alongside stripes of lavender twill and yellow gauze, with zippered sleeve cuffs, left side zipper closure and added crème wool crotch strap with button front closure, interior with large snaps for attaching 1-bright yellow ribbed knit turtleneck dickie with elastic side straps and zipper back closure (included). Exhibiting age and production wear with some fading from previous display. In vintage very good to fine condition. **\$3,000 - \$5,000**



718. Guy Williams "John Robinson" Season 2 ensemble from *Lost in Space*. (CBS TV, 1965-1968) Vintage original (2) piece ensemble including (1) green velour long sleeve tunic with orange wool trim at v-neck and yellow wool zippered sleeve cuffs, integral mustard yellow shirt panel with pointed collar and zipper front closure, and green stretch knit hem with front buttons for attaching integral crème wool crotch strap, with left side zipper closure, and (1) pair Acrobat brand emerald green wool ski pants with 2-vertical slash zipper pockets, self stirrups, integral belt loops and zipper front closure, retaining internal Fox costumer's tag. Exhibiting age and production wear with some soiling and fading, tunic with 1-in. breech back right shoulder. In vintage very good condition. **\$5,000 - \$7,000**



720. Mark Goddard "Major Don West" Season 1 tunic from *Lost in Space*. (CBS TV, 1965-1968) Vintage original long sleeve tan velour tunic with integral red knit wool turtleneck v-neck panel and zippered sleeve cuffs embellished with black twill piping, with gray twill panel at hem featuring buttons for attaching integral crème wool crotch strap, with left side zipper closure, retaining internal costumer's handwritten, "1 Mark" in blue ink. Exhibiting age and production wear. In vintage very good condition. **\$3,000 - \$5,000**





721. Mark Goddard “Major Don West” Season 2 tunic from *Lost in Space*. (CBS TV, 1965-1968) Vintage original long sleeve golden brown velour v-neck tunic with integral yellow wool shirt front with pointed collar and zipper front closure, orange and yellow wool stripes on chest and zippered sleeve cuffs, hem with buttons for attaching integral crème wool crotch strap, with left side zipper closure. Exhibiting age and production wear. In vintage very good to fine condition. **\$3,000 - \$5,000**



723. Jonathan Harris “Dr. Smith” Season 1 tunic from *Lost in Space*. (CBS TV, 1965-1968) Vintage original mustard velour long sleeve tunic with brown wool trim at v-neck and burnt orange wool zippered sleeve cuffs, integral burnt orange wool shirt panel with pointed collar and zipper front closure, and mustard stretch knit hem with front buttons for attaching integral crème wool crotch strap, with left side zipper closure, retaining internal costumer’s handwritten, “JH 1”. Extremely rare, this piece was only used in a few episodes. Exhibiting age and production wear with some soiling. In vintage very good condition. **\$4,000 - \$6,000**



722. Mark Goddard “Major Don West” Season 3 ensemble from *Lost in Space*. (CBS TV, 1965-1968) Vintage original (2) piece ensemble including (1) long sleeve green velour tunic with lavender twill panels at square neck and on right sleeve with pink twill stripe, with zippered sleeve cuffs, left side zipper closure and integral crème wool crotch strap with button front closure, interior with large snaps for attaching 1-bright yellow ribbed knit turtle-neck dickie with elastic side straps and zipper back closure (included), retaining internal costumer’s handwritten, “MG” in black ink, and (1) pair Acrobat brand emerald green wool ski pants with 2-horizontal slash zipper pockets, black elastic stirrups, bronze satin trim at hems, and zipper front closure, retaining internal Fox costumer’s tag, with Acrobat and H. William Hibler bias labels. Exhibiting age and production wear with some soiling and fading, 1-minor breach on tunic right shoulder. In vintage very good condition. **\$5,000 - \$7,000**



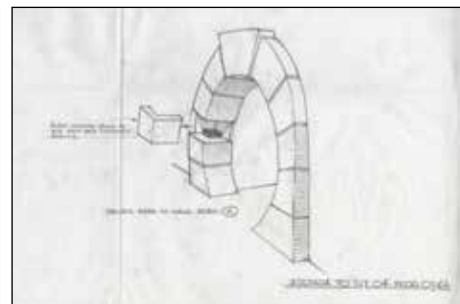
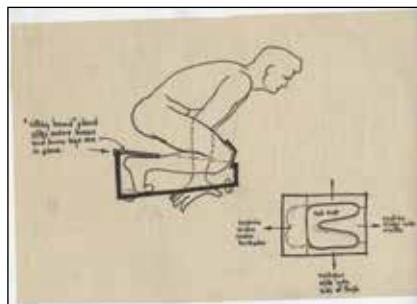
724. June Lockhart “Maureen Robinson” Season 2 tunic from *Lost in Space*. (CBS TV, 1965-1968) Vintage original long sleeve green wool tunic with orange and yellow wool panels at standing collar v-neck and zippered sleeve cuffs, darts at bust and elbows, with heavily weighted hemline, interior lined in green silk, with internal snaps for attaching 1-mustard yellow twill turtle-neck dickie (included), both with zipper back closure. Tunic retaining internal 20th Century Fox bias label handwritten, “J. Lockhart #2” in black ink. Rare enough to find a female costume from this series, excessively rare to find one in such stellar condition. Exhibiting age and production wear. In vintage very good to fine condition. **\$5,000 - \$7,000**



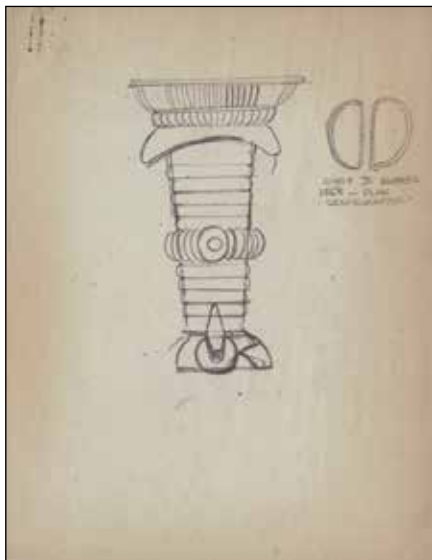
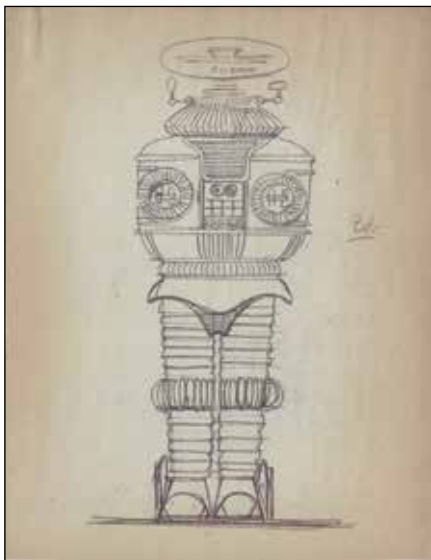
725. Bill Mumy “Will Robinson” Season 2 ensemble from *Lost in Space*. (CBS TV, 1965-1968) Vintage original (2) piece ensemble including (1) long sleeve pumpkin color velour tunic with brown knit trim at v-neck and yellow wool zippered sleeve cuffs, integral mustard yellow shirt panel with pointed collar and zipper front closure, and orange stretch knit hem with front buttons for attaching integral crème wool crotch strap, retaining external Fox costumer’s tag and internal handwritten “1”, and (1) pair Ski & Sport Specialists brand burnt orange wool ski pants with 2-vertical zipper slash pockets, black elastic stirrups, and zipper front closure, retaining internal Western Costume studio stamp. Exhibiting age and production wear with some surface abrasion to pants and minor fading to tunic. In vintage very good condition. **\$5,000 - \$7,000**



726. *Lost in Space* TV station contest grand prize space suit. (1965) Metallic silver coated cotton custom space suit with folded collar, long sleeves, 2-thigh flap pockets, and zipper front closure; youth size “10”. Featuring “Lost in Space TV 10” and “Space Commander” patches at chest and pilot wings patch at left sleeve. This extremely rare costume was the grand prize in a contest run by a Pennsylvania TV station in 1965 to promote *Lost in Space* during its first season on the air. Exhibiting age and wear with 1-button missing from right pocket, some loose threads, and rubbing to metallic coating. In vintage very good condition. **\$300 - \$500**



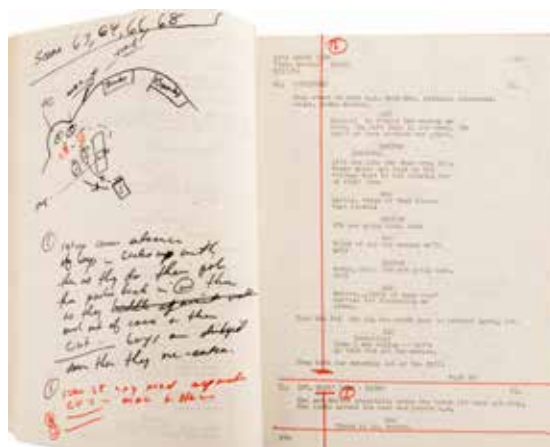
728. *Wild Wild West* (3) sketches from episodes “Night of the Death Masks” and “Night of the Underground Terror”. (CBS, 1965-1969) Vintage original (3) production schematic sketches accomplished in pencil and ink on white and yellow artist vellum ranging in size from 11.25 x 7.25 in. to 33.25 x 22 in., depicting Como Creek Station, sewer arch in wall, and a diagram of an actor crouching on a “sitting board”, with handwritten production notes throughout. Exhibits light production wear and handling. In production used very good to fine condition. **\$300 - \$500**



727. *Lost in Space* (2) blue line schematics for the “B-9” Robot by Robert Kinoshita. (TCF TV, 1965-1968) Vintage original (2) blue line printed schematics on 8.5 x 11 in. paper. Including 1-full on frontal view of the robot and 1-ringed leg detail. Created by legendary robot designer Robert Kinoshita who was responsible for iconic Sci-Fi movie and TV robots including this “B9 Environmental Control” robot and “Robby the Robot” from *Forbidden Planet*. Exhibiting minor edge toning, light handling and age. In vintage very good to fine condition. **\$300 - \$500**



729. Stephen Strimpell “Mr. Terrific” silver “flying” jacket from *Mr. Terrific*. (Universal TV, 1966-1967) Vintage original signature gold lamé “flying” jacket with short standing collar, integral webbed “wings” connected to sleeves, which attach to coat with strips of velcro, and velcro front closure. Interior lined in golden tan silk. Retains internal Western Costume bias label with typed, “Stephen Strimpell”, Western Costume inkstamp and barcode sticker. Exhibiting age, production wear and handling, with some fraying and seam separation. In vintage very good condition. **\$400 - \$600**



730. *It’s About Time* script and ephemera from Season 1, Episode: “Cave Movies”. (CBS, 1966-67) Vintage original studio bound and bradged heavily annotated 46-page Shooting script written by Bruce Howard, dated August 17, 1966 on the title page with 10+pages of call sheets and shooting schedules with 3-sketches of cave set concepts. Exhibiting age and production wear. In vintage very good to fine condition. **\$200 - \$300**



731. Jonathan Frid “Barnabas Collins” signature cane from *Dark Shadows*. (ABC, 1966–1971) Vintage original 36.25 in. wooden cane with solid silver metal wolf head top, shaft and tip painted black, wolf with orange and black acrylic eyes. Highly visible throughout the series, this iconic piece rarely left the debonair vamp’s side. Exhibiting age and production wear. In vintage very good condition.
\$20,000 - \$30,000



732. Van Williams “Britt Reid” Hornet “gas” gun from *The Green Hornet*. (ABC-TV, 1966–1967) Vintage original signature Hornet gun. This “gas” gun is constructed of carved wood, textured grip and Green Hornet design motif, with barrel and upper casing of metal. The base of the grip features a discreet spring-loaded door that the compressed air line would run through and depressible metal trigger at the rear of the casing. For the gas scenes, the compressed air line would be concealed in the actor’s sleeve. The gun is visible in early filmed garage segments when the Hornet checks his weapons and inserts a “gas” cartridge in the gun before he and “Kato” (Bruce Lee) roll out in “Black Beauty”. The guns went through three primary paint schemes until one was found that would photograph best on screen. Measuring 9.5 x 5 in. and studio painted silver. Exhibiting some paint chips around the grip. *Provenance:* Profiles in History Icons of Hollywood Auction December 2011. Lot 538. \$4,000 - \$6,000



733. Van Williams “Britt Reid” 2-piece suit from *The Green Hornet*. (ABC, 1966–1967) Vintage original (2) piece custom tailored suit including (1) navy blue wool jacket with notched lapel, 1-chest slash pocket, 1-hip flap and 1-hip slash pocket, with interior blue satin lining. Retaining the internal Carol & Co. maker’s label and bias label typed, “Van Williams, 5/19/66, 03618” and various handwritten production notes, and (1) matching pair of pants with zipper front closure retaining white costumer’s hand markings in the waistband and Western Costume barcode sticker. Accompanied by 2-reproduction character masks for display purposes. Overall in vintage very fine condition. \$1,500 - \$2,500



734. Prop “Hornet” dart used by Bruce Lee in *The Green Hornet*. (ABC-TV, 1966-1967) Vintage original prop dart measuring 2.5 x 4.75 in. Constructed of carved and green and black painted wood with flexible plastic wings and embedded faux-ruby eyes. This dart is “Kato’s” (Bruce Lee) weapon of choice, apart from his hands and feet, of course. Exhibiting age and minor wear. In vintage very good to fine condition. *Provenance:* Superior Galleries, The Bruce Lee Collection sale, 1993, Lot 689. **\$2,000 - \$3,000**



736. Caesar Romero “Joker” signature supervillain costume recreation from *Batman* on a custom display form. (TCF, 1966-1968) Consisting of a (13) piece ensemble on mannequin including (1) double breasted magenta tailcoat with short collar stitched to peaked lapel, (1) matching scoop neck waistcoat, (1) pair magenta and black striped zipper front trousers, (1) Kelly green tuxedo front button up shirt with black enamel buttons and matching cufflinks, (1) black ascot, (1) pair black lace-up shoes, (1) pair matching green socks, (1) pair magenta gloves, (1) lurid green wig, (1) white spandex head cover with screen print red mouth and affixed white painted moustache, (1) pair white spandex undersleeves, (1) pair green paisley swim trunks, (1) foam core surfboard shape, split in two pieces, covered with green jersey case featuring printed joker face front and back. Figure measures approx. 76 x 31 x 15 in., board measures 96 x 21.5 x 1.75 in. Figure displayed on own stand. Exhibiting some makeup remnants from previous display. In very good to fine condition. Exhibited: Hollywood History Museum, “*Batman* ’66”. **\$1,500 - \$2,500**



735. “Batman”, “Robin”, and the “Penguin” large production design painting from *Batman* by Leslie Thomas. (TCF, 1966-68) Vintage original production design concept painting accomplished in gouache on artist’s board measuring 30 x 20 in. Created by Leslie Thomas, a well known illustrator for the campy 1960s TV series. Exhibiting some age and minor production wear. In vintage very good condition. **\$4,000 - \$6,000**



737. George Sanders “Mr. Freeze” replica freeze rifle from *Batman*. (TCF TV, 1966-1968) Constructed of carved wood, plastic, acrylic, foil tape, and metal components expertly painted and finished with the utmost fidelity to the original screen used prop. Includes green web strap. Measures approx. 33.5 x 10.5 x 4 in. This piece was on display at the Hollywood History Museum where Burt Ward was quoted as saying, “I never dreamed I would still be playing the same character 52 years later. I am thrilled that the Hollywood Museum in the historic Max Factor Building would honor our show in this way.” In fine condition. **\$400 - \$600**





738. Roddy McDowall “Bookworm” signature supervillain costume recreation from *Batman* on a custom display form. (TCF, 1966-1968) Original (9) piece ensemble on mannequin including (1) brown vinyl collarless jacket with gold braid trim, (1) pair matching trousers, (1) long sleeve white button up shirt with applied lace pieces on chest and trim at cuffs, (1) pair black leather gloves, (1) pair black ankle boots with side zipper closure, (1) gold tie, (1) pair stylized glasses, (1) brown vinyl hat with gold band and attached headlamp, and (1) large magnifying glass. Measures approx. 72 x 18 x 20 in. Accompanied by a display stand. In very good to fine condition. Exhibited: Hollywood History Museum, “*Batman* ’66”. **\$1,000 - \$1,500**



739. Frank Gorshin “Riddler” signature supervillain costume recreation from *Batman* on a custom display form. (TCF, 1966-1968) Original (7) piece ensemble on mannequin including (1) green jersey mock neck long sleeve unitard, with screen print black question marks, (1) pair matching footie leggings, (1) lavender vinyl girdle with lace-up back, (1) pair lavender fabric gloves, (1) matching eye mask, (1) pair green vinyl shoes, and (1) nude head cover with screen print hair. Measures approx. 76 x 20 x 18 in. Figure displayed on own stand. In very good condition. Exhibited: Hollywood History Museum, “*Batman* ’66”. **\$1,500 - \$2,500**



740. Burgess Meredith “Penguin” signature supervillain costume recreation from *Batman* on a custom display form. (TCF, 1966-1968) Original (13) piece ensemble on mannequin including (1) black suit coat with short collar and peaked lapel, (1) pair black trouser with muted stripe pattern, (1) white tuxedo button up shirt, (1) purple satin clip-on bow tie, (1) white faux fur tunic bib, (1) pair matching faux fur gloves, (1) black wig, (1) purple felt top hat, (1) pair white faux fur spats, (1) pair black lace-up shoes, (1) monocle on black string, (1) faux cigarette in black tube holder, and (1) black umbrella. Measures approx. 72 x 19 x 15 in. Figure displayed on own stand. In very good condition. Exhibited: Hollywood History Museum, “*Batman* ’66”. **\$1,500 - \$2,500**



741. *Land of the Giants* laser welding gun also used in *City Beneath the Sea*. (ABC TV, 1968-1970) Vintage original prop laser welder gun constructed of 9 in. round metal tube body with carved wooden grip and stock and 3-cast resin vents affixed to the rear and forward section of the barrel. The elaborate muzzle portion of the gun features a plastic dome with raised opaque red triangular ports, a wooden ring cylinder with a clear plexiglass illuminating disc and conical laser stylus. With green web brass buckle adjusting web strap attached to metal hoops at the bottom of the barrel. Depressing the button-trigger, embedded in the front of grip, causes the muzzle portion of the prop to illuminate for effect. This 25 in. long prop was primarily black in color when used in Season 2 of *Land of the Giants* and was subsequently repurposed and studio-repainted silver for use by actor Robert Wagner as “Brett Matthews” in *City Beneath the Sea* (1971). Exhibiting age, production wear and handling. Electronics untested. In vintage very good condition. **\$1,000 - \$2,000**



742. Edward Mulhare “Capt. Daniel Gregg” captain’s coat from *The Ghost & Mrs. Muir*. (TCF, 1968-1970) Vintage original black wool captain’s coat with peaked lapel, golden nautical themed buttons, and gold ribbon embellishments on sleeves. Marked size “43.5”. Interior lined in black satin. Retains internal Western Costume bias label with typed “Edward Mulhare”. Exhibiting minor age, production wear and handling. Second row of gold metal buttons has been removed after production. In vintage very good to fine condition. **\$400 - \$600**





743. Martin Milner "Officer Malloy" police uniform and accessories from *Adam 12*. (NBC TV, 1968 - 1975) Vintage original 2-piece costume and accessories including (1) dark blue officer's short sleeve shirt with button front closure, rank patches on shoulder cloth epaulets with metal "Malloy" pin badge affixed to right flap pocket retaining internal Machin maker's bias label typed, "Marty Milner October 1972", (1) pair of matching pants with bias label handwritten, "M. Milner", (1) black leather belt with velcro closure, (1) clip-on uniform neck tie with tie clip, (1) Safety Speed brand side arm holster and belt with velcro closure and 2-small utility pouches, 2-ring clips, 1- handcuff pouch containing Peerless steel handcuffs and key, and (1) production made LAPD metal Police shield badge with number "225" embossed on the front and pin back fastener and markings, "V117899" on the verso. Exhibiting production wear and some age. In vintage very good to fine condition. Comes with 4-Milner signed COAs. **\$2,000 - \$3,000**



744. *The World of Sid and Marty Krofft* 1975 calendar cube. (1975) Vintage original modular calendar cube constructed of wooden blocks with printed color paper adhered for decoration and as hinges for the cubes which link together to change shape and image when manipulated. Measuring 4.5 in. square and opening to 9x 4.5 x 2.5 in. Decorated with months, the graphic text, "Imagination, Design, Engineering, Execution", "World's 1st Downtown, Indoor Theme Entertainment Park", illustration of a Crystal Carousel, text, "Opening at the Omni International, Atlanta, Ga. Jan. 1976" and more. Signed, "Marty Krofft" and Van Snowden (the actor/puppeteer who performed in the Krofft TV series as "H.R. Pufnstuf"). Exhibiting age and wear. In vintage very good to fine condition. **\$400 - \$600**



745. *Sesame Street* "Big Bird" department store window display figure. (ca. 1970s) Vintage character figure consisting of a soft form covered in faux feather fur with plush hands with cast eyeballs, fabric over armature beak and fiberglass feet. A large and impressive near-life size imagining of the beloved edutainment star. Measures 26 x 68 x 22 in. Formerly exhibited in a Minneapolis, Minnesota department store window. Some age and wear. In vintage very good condition. **\$300 - \$500**



746. *Sesame Street* "Bert" department store window display figure. (ca. 1970s) Vintage character figure consisting of a soft form with iconic fabric costume and painted cast plastic head with felt features and faux hair. An impressive larger than life imagining of the beloved children's television character. Measures 30 x 55.25 x 22 in. Formerly exhibited in a Minneapolis, Minnesota department store. Some age, wear, and surface loss, nicks and soling to head. In vintage good condition. **\$300 - \$500**



747. *Sesame Street* "Ernie" department store window display figure. (ca. 1970s) Vintage character figure consisting of a soft form with iconic fabric costume and painted cast plastic head with felt features, faux hair and signature unibrow. An impressive larger than life imagining of the beloved children's television character. Measures 20 x 57.5 x 23.5 in. Formerly exhibited in a Minneapolis, Minnesota department store. Some age, wear, and surface loss, nicks and soling to head. In vintage good condition. **\$300 - \$500**





748. Peter Falk “Frank Columbo” signature (5) piece costume and accessories from *Columbo*. (NBC TV, 1971–2003) Vintage original (5) piece costume and accessories including (1) iconic signature tailored tan long-sleeved raincoat with 2-hip flap pockets, cuffed sleeves, button front closure with unique interior gray chamois lining, (1) Foreman & Clark brand tailored mocha tweed jacket (1) matching pair of pants with cuffed hems, zipper front closure and handwritten, “P.F. #1” on the interior waistband, (1) bespoke Nat Casis brand off-white dress shirt retaining the internal maker’s label and embroidered, “P. F. Oct. 1988” and (1) black and yellow pin-dot silk neck tie. Also includes 1-prop matchbook, 1-Polaroid of a female murder victim and 1-“Lt. Frank Columbo” LAPD business card. All items but the Polaroid are attributed to Season 9, Episode 5: “Uneasy Lies the Crown” in which the matchbook plays a big part in the inciting incident at the murder scene. . All exhibit production wear and age. Acquired by a member of the production team. In vintage very good to fine condition. **\$15,000 – \$20,000**



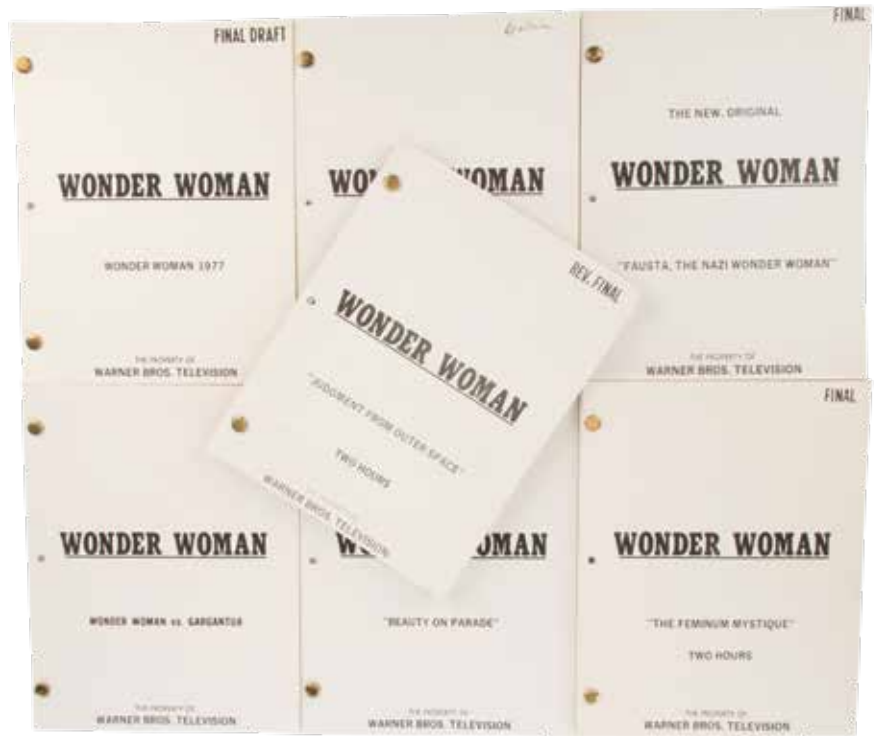
749. Harry Morgan “Col. Sherman T. Potter” painting from *MASH* Episode: “Picture This”. (TCF TV, 1972–1983) Vintage original cast character portrait accomplished in oils on 22 x 28 in. stretched canvas. In the smash series *M.A.S.H.* “Col. Potter” (Morgan) is an amateur, recreational painter. This prop painting was one of two virtually identical paintings created for the episode. This example was hung in Potter’s office, but was ultimately edited out of the episode when the story called for it to be sent home to Mrs. Potter. The painting made another appearance when it was loaned to the National Museum of American History as part of its *M.A.S.H.* exhibit (2017). Featuring likenesses of Capt. B.J. Hunnicut (Mike Farrell), Capt. Hawkeye (Alan Alda), Maj. Winchester (David Ogden Stiers), Cpl. Max Klinger (Jamie Farr), Father Mulcahy (William Christopher) and Maj. Margaret “Hot Lips” Houlihan (Loretta Swit). Exhibiting minor age and light production wear. In vintage very fine condition. From the collection of *M.A.S.H.* Director of Photography, Dominic Palmieri and comes with a signed LOA from Mr. Palmieri. **\$6,000 – \$8,000**



750. *Kojak* belt buckle crew gift from collection of first AD Wolfgang Glattes. (Universal TV, 1973–1978) Vintage original brass metal Police badge belt buckle with blue enamel and gold metal detective emblem with “Kojak”. Measures approx. 4 x 3 in. From the personal collection of first AD Wolfgang Glattes. In vintage fine to very fine condition. **\$300 – \$500**



751. Ted Cassidy “Isiah” costume from Gene Roddenberry’s *Planet Earth*. (Warner Bros. TV, 1974) Vintage original custom tailored chartreuse and mustard color-blocked collarless jumpsuit with zipper front closure, 1-small 2 in. slash pocket, and elastic stirrups at leg cuffs. Retaining internal faded handwritten, “T. Cassidy W.B.” bias label. With unfinished sleeve cuffs and untrimmed zipper flashing. Exhibiting minor age, some wear, soiling and very light thread pulls in areas. In vintage very good to fine condition. **\$400 - \$600**



754. *Wonder Woman* (7) original episode shooting scripts. (Warner Bros. TV, 1975–1979) Vintage original (7) studio bound and braded TV scripts including episodes: (1) “Wonder Woman 1977” (1) “Judgment from Outer Space” (1) “Wonder Woman vs. Gargantua” (1) “The Feminine Mystique” (1) “Beauty on Parade” (1) “Fausta, the Nazi Wonder Woman” (1) “The Pluto File” script attributed to actress Beatrice Colen who played “Etta Candy” and also including a blueprint schematic of “INT. REACTOR ROOM” for the episode. Exhibiting minor age and production use. In vintage fine condition. **\$200 - \$300**



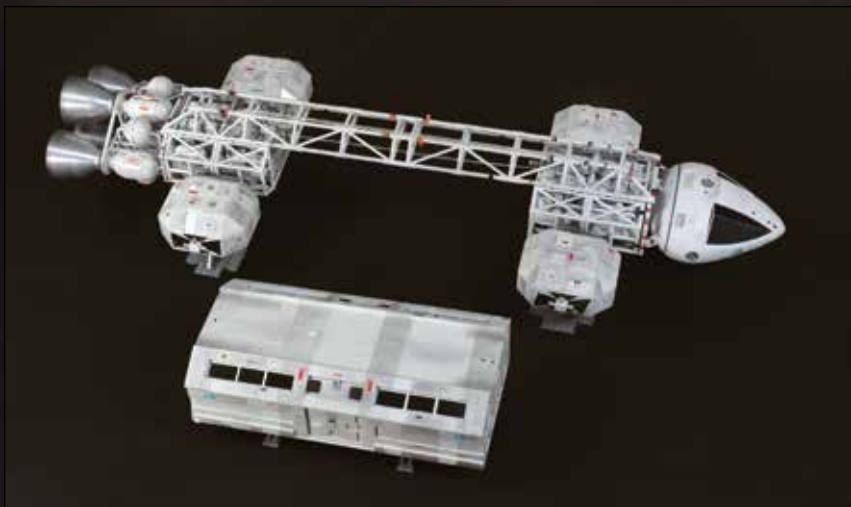
752. Lynda Carter “Wonder Woman” Season 1 accessories from *Wonder Woman*. (Warner Bros. TV, 1975–1979) Vintage original (3) accessory pieces including (1) pair painted silver metal cuffs embellished with red star sequins, lined with gray felt, (1) golden floral tiara constructed of metallic gold painted flowers, round golden beads and squares of oversized gold glitter mounted on a golden headband, and (1) mini golden pan pipes. Exhibiting production wear and age with loose/missing sequins, chipped paint and rubbed surfaces. In vintage good to very good condition. **\$2,000 - \$3,000**



753. Lynda Carter “Wonder Woman” signature accessories from *Wonder Woman*. (Warner Bros. TV, 1975–1979) Vintage original (4) accessory pieces including (1) rigid metal crown covered in metallic gold vinyl with 1-embroidered red star, interior lined with metallic gold ribbon, measures 7.75 x 1.5 in., (1) pair polished gold metal cuffs with red embroidered stars, lined with beige fabric, (1) gold vinyl belt with metallic gold ribbon trim and hook and eye closure, and (1) woven metallic gold rope “Lasso of Truth” with ends tipped in tooled golden points edged in golden seed beads. Exhibiting age and production wear. In vintage very good to fine condition. **\$4,000 - \$6,000**



755. Primetime Emmy Award to Colin Mouat for *The Night That Panicked America*. (1975) Original Daytime Emmy Award presented to Colin Mouat in 1976 for “Outstanding Achievement In Film Sound and Editing” on *The Night That Panicked America*. The trophy was originally designed by TV engineer Louis McManus in 1948, using his wife as his model. Consisting of a cast copper and nickel, gold-plated trophy weighing approx. 6 pounds, twelve-and-a-half ounces. The statue stands 15.5 in. tall and depicts a winged woman, representing the muse of art, holding an atom, the electron of science, atop a wide pedestal base with the embossed text, “The National Academy of Television Arts and Sciences” on the rim. The statuette remains the symbol of the Academy’s goal of supporting and uplifting the art and science of television. Engraved on the black-banded face of the base is, “1975–1976 Television Academy Awards Outstanding Achievement In Film Sound Editing For A Special, Colin Mouat, And The Team Of Film Sound Editors The Night That Panicked America, The ABC Friday Night Movie, October 31, 1975 ABC”. Mouat was an accomplished sound editor, with six Emmy nominations and two wins, his second win for “Outstanding Achievement in Film Sound Editing for a Series” in 1977 for *Roots*. Exhibiting age, wear, tarnish, minor pitting to finish and expected patina. In vintage very good to fine condition. **\$2,000 - \$3,000**



756. Martin Bower-built “Eagle” Transport miniature with Passenger Pod from *Space: 1999*. (ITC, 1975-1977) Original Eagle transport miniature replica made to exacting standards by legendary master model builder Martin Bower. Constructed of welded brass spine and frame, machined aluminum thruster bells, fiberglass and resin. Expertly assembled, painted and finished to the highest level of Hollywood artistry and craftsmanship. The impressive model measures 44 x 18 x 9 in. and features a detachable “Passenger” pod. The superstructure of the craft features the spring-loaded and articulated landing gear, access galley, aft compartment, fuel tanks and ship’s main propulsion system. The front pilot cabin is illuminated from within where the two miniature pilots are visible through the front viewing ports (battery powered lights are activated by depressing a button on the nose cone). Finished with custom decals, hand painted accents and artful studio distress to make the ship appear to be space worthy and worn from use. One will not find a finer built model. In very fine condition. **\$12,000 - \$15,000**



757. Collection of (7) TV scripts including *The Incredible Hulk*, *The Greatest American Hero*, *Starsky and Hutch* and *Two and a Half Men*. (1977-2011) Vintage and original (7) studio bound and bradded scripts including (1) *Starsky and Hutch* “A Matter of Pride” (1977), (3) *The Incredible Hulk*: “Masquerade”, “Earthquakes Happen”, and “A Child in Need” (1978), (2) *The Greatest American Hero*: “Who’s Woo In America” and “The Two-Hundred-Mile-An-Hour Fast Ball” (1981/1982) and (1) *Two and A Half Men*: “One False Movie, Zimbabwe” (2011). Exhibiting production handling and age. In very good to fine condition. **\$200 - \$300**



758. Marvel “Spider-Man” promotional costume from *The Amazing Spider-Man* television series. (CBS, 1977-1979) Vintage original costume for the short-lived superhero TV series. The costume consists of a 1-piece stretch suit with blue and red fabric panels, printed black web lines on red portions and spider icon on the chest, integral red faux leather soles at foot bottoms, integral red gloves, applied fabric spider icon on the back and an over-the-head Spider-Man hood/mask with see-through mesh cat’s eye panels edged with black nylon applique. The suit is donned through a back opening that runs from shoulder to shoulder and closes with a concealed zipper. Retaining the internal “Eaves Costume Company, INC. New York” maker’s label. The suit retains its color, vibrancy and elasticity. In vintage production used fine condition. **\$1,000 - \$1,500**



759. Battlestar Galactica complete Cylon costume and display. (ABC, 1978-1979) Menacing Cylon military robot costume consisting of an Apogee constructed first-generation fiberglass helmet, vacuum formed gauntlets, armbands, shoulder pauldrons, chest plate, backpack, and shin guards. Assembled on a gray stretch fabric 2-piece bodysuit with back zippered closure detailed with gray vinyl ring piping at waist, elbow joints, and neck, black vinyl arm sheathes, black vinyl stripe thigh pieces and vinyl hip stripes. Chain mail skirt at back. Repurposed black padded hockey gloves. Finished with the iconic Cylon camera belt with prefab leather tech belt subsidized with vacuum formed metalized "battery packs". Wrist gauntlets retain original tape circuitry. All vacuum form pieces retain original metalized finish. Only the backpack has been metalized. Costume accurate boots have been added for display. Helmet is outfitted with the iconic red cyclopean eye. Electronics untested. Entire display measures 79 in. tall by 39 in. wide by 21 in. deep. Metalized elements exhibit scuffing and chipping. In production used vintage very good condition. **\$20,000 - \$30,000**



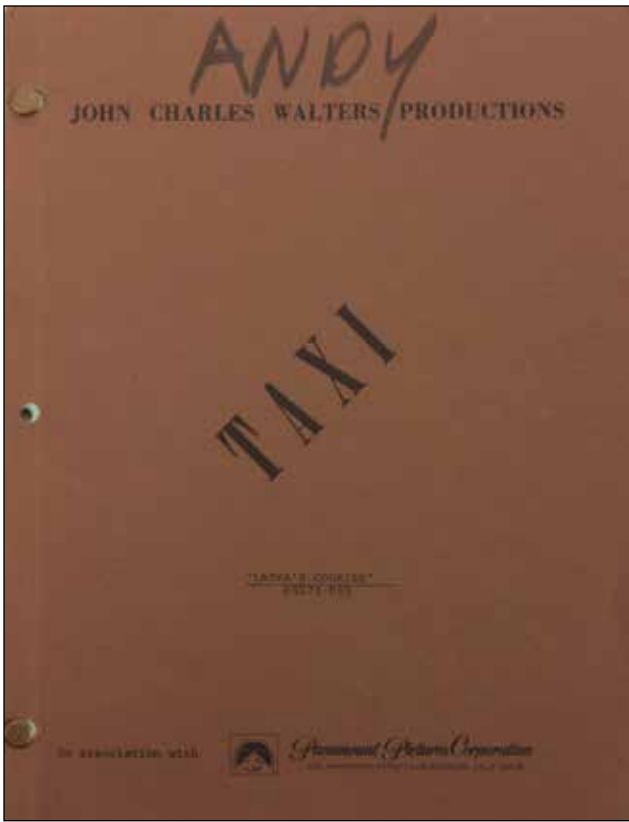
760. Battlestar Galactica (15) prop cubits. (ABC, 1978-1979) Collection of (15) vintage original 1 x 1.5 in. cubit props used in the original hit television series. The cast gold metal prop currency was custom made for use on the production, each rectangular piece bearing Galactica and Colonial insignias on the face and verso. Cubits were the primary unit of currency used on the series, and were most often seen during sequences where characters such as "Starbuck" (Dirk Benedict) and other principle cast members would meet or gamble in the Viper Pilot lounge area and play Poker or the futuristic game "Pyramid". Exhibiting production wear and handling. In vintage very good to fine condition. **\$400 - \$600**



761. Peter Ustinov "The Caliph" cloak from The Thief of Bagdad. (NBC TV, 1978) Vintage original floor length black sliver and gold lamé damask cloak with decorative red applique lattice style trim, gold lamé patterned fabric, and integral scarf, single button front closure, interior lined in orange silk. Retaining the internal Bermans & Nathans bias label reading, "Peter Ustinov Thief of Bagdad" and other production info. Exhibiting minor age production wear and handling, with 1-small 1 in. breach in damask on back right, not breaching interior lining. In vintage very good to fine condition. **\$400 - \$600**



762. "Sheriff Lobo" and "Deputy Perkins" (2) police staff credentials from The Misadventures of Sheriff Lobo. (NBC, 1979-1981) Vintage original (2) screen-used 3.5 x 2.35 in. paper credentials with small photos, in plastic sheathes with metal clips, for "Elroy Lobo" (Claude Akins) and "Deputy Perkins" (Mills Watson), 1-with handwritten "Elroy P. Lobo" signed "Elroy P. Lobo", "482", signed "V.S. Jackson", and 1-with handwritten "D. Perkins", signed "Deputy Perkins" "200", signed "V.S. Jackson". On the versos, "Metropolitan Police" with state seal. Exhibiting production wear and handling age, and use. In vintage production-used very good to fine condition. **\$200 - \$300**



763. Andy Kaufman "Latka" script from Taxi, Episode: "Latka's Cookies". (Paramount TV, 1979-1981) Vintage original 43-green page studio bound and bradded Revised Draft script, with 3-loose revision white pages. With "Andy" handwritten in black ink on the cover, with approx. 5-pages with handwritten annotation in pencil in an unknown hand. Exhibiting age, production use and handling, with minor spot soiling on page 34. Overall in vintage very good to fine condition. **\$200 - \$300**



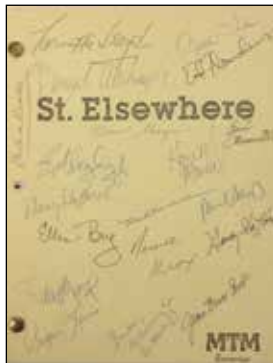
764. The Dukes of Hazzard opening title card. (Warner Bros. TV, 1979-1985) Vintage original opening credits title card printed on 14 x 10.75 in. glossy paper with keyholes along upper edge. Exhibits minor production wear and handling. In production used very good to fine condition. **\$1,200 - \$1,500**



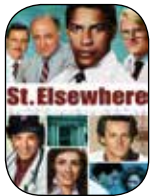
765. The Best Little Girl in the World script. (Spelling Prod., 1981) Vintage original studio bound and bradded 109-page Revised Final Draft script written by David Moessinger and Jerrold Freedman based on the book by Steven Levenkron and dated December 1st, 1980 on the interior title page. Script features a graphic cover related to the eating disorder addressed in the TV movie. Exhibiting age and minor handling. In vintage very good condition. **\$200 - \$300**



766. The Greatest American Hero original hero prop pocket communicator and Robert Culp "Bill Maxwell" name patch. (ABC TV, 1981-1983) Vintage original (2) screen used pieces including (1) cast aluminum prop pocket communicator with electric and plastic components, measuring approximately 3.25 x 1.25 x .25 in. and (1) army green 6.75 x 1.25 in. web name patch with black embroidered "Maxwell". Exhibiting minor production wear and handling. In production used very good condition. **\$4,000 - \$6,000**



767. St. Elsewhere lab costume, cast signed script, photo, and 1-oversize cast photo. (1982-1988) Vintage original costume and ephemera including (1) 2-piece off-white cotton Angelica Uniform Group brand lab coat and pants, both with St. Eligius Hospital logos, (1) St. Elsewhere shooting script episode #14 "Drama Center", signed on the cover by Denzel Washington, Ed Flanders, Norman Lloyd, William Daniels, Terrance Knox, Howie Mandel, David Morse, Ellen Bry, Kim Miyori, Christina Pickles, Jean Bruce Scott, Ed Begley Jr., Cynthia Sikes, and many more, (1) 8 x 10 in. production photo signed by William Daniels, Ed Flanders, and Norman Lloyd, and (1) oversize 11 x 14.25 in. cast photo. Exhibiting age and production wear. In vintage very good condition. **\$400 - \$600**



768. Oversize "ALF alien productions" credit bumper artwork from ALF. (NBC, 1986-1990) Vintage original oversized 60 x 40.6 in. photo bumper heavy laminated poster board tipped to rigid foam core backing board with paste-up elements "ALF" and "Alien Productions". Retaining remnants of studio applied velcro on the recto and verso. Bumper Cards such as this were used to lead in and out of commercials, this one is particularly interesting, being oversized, and exposing the partial form of the prone puppeteer beneath the crop line near the bottom. Exhibiting production wear with bumped corners and a 7-inch scratch near "ALF". In vintage very good condition. **\$300 - \$500**



769. “Poppin’ Fresh” the Pillsbury Doughboy production made maquette. (ca. 1990s) Original production maquette constructed of solid cast resin, expertly studio painted, mounted to wooden base. Measures approx. 8 x 3 x 4 in. Exhibiting production wear, right foot is cracked. In very good condition. **\$3,000 - \$5,000**



772. Gillian Anderson “Dana Scully” FBI credentials from *The X-Files*. (TCE, 1993–2002) Screen-used 4.25 in. x 6.75 in. leather badge wallet. This black flip-wallet contains the FBI credentials of Special Agent “Dana Scully” (Gillian Anderson) from the smash hit Sci-Fi TV series *The X-Files*. Contained in the official looking wallet interior, displayed in stamp-cut windows are: (1) Character-signed “Special Agent” ID card,

(1) Scully character ID photo, (1) Attorney General signature card and (1) Golden metal FBI shield badge. In production-used, very good condition. includes signed COA by Ken Hawryliw, property master of *The X-Files* seasons 1–5. **\$2,000 - \$3,000**



770. Elise Neal “L.J.J. Fredricks” Spector Squadren uniform from *SeaQuest 2032*. (Amblin, 1993–1996) Original 1-piece Peerless brand, size “Large” navy blue jumpsuit with short standing collar, zipper front closure, velcro cinchers at cuffs, elastic stirrups, 2-zipper chest slash pockets, 2-hip slash pockets, 2-zipper thigh slash pockets, 1-zipper pocket on left sleeve, 2-embroidered patches at collar, 2-UEO embroidered patches and 1-embroidered Spector Squadren [sic] on sleeves. Retaining internal “Peerless” bias label. Exhibiting minor age and production wear. In very good condition. **\$400 - \$600**



773. Dean Cain “Black Superman” suit from *Lois & Clark: The New Adventures of Superman*. (Warner Bros. TV, 1993–1997) Original 1-piece black spandex suit with zipper back closure (non-functioning), buttons and elastic loops at waist, for belt (not present) and elastic stirrups to hold in boots (not included). With iconic blue applique Superman's “S” on the central chest. Seen in Episodes: “Lord of the Flies” and “Battleground Earth”. Exhibiting production wear and handling, with 2-small holes and abrasions on the back of the right leg. Exhibiting production distress and minor age. In very good condition. **\$2,000 - \$3,000**



771. David Duchovny “Fox Mulder” FBI credentials from *The X-Files*. (TCE, 1993–2002) Original 4.25 x 6.75 in. leather badge wallet. This black flip-wallet contains the FBI credentials of Special Agent “Fox Mulder” (David Duchovny) from the smash Sci-Fi TV series *The X-Files*. Contained in the official looking wallet interior, displayed in stamp-cut windows are: (1) Character-signed “Special Agent” ID card, (1) Mulder character ID photo, (1) Attorney General signature card and (1) Golden metal FBI shield badge. In production-used, very good condition. includes signed COA by Ken Hawryliw, property master of *The X-Files* seasons 1–5. **\$2,000 - \$3,000**





774. Babylon 5 archive of press clipping scrapbooks and ephemera. (ca. 1990s–2000s) Original archive collection of (8) slidelock binders containing over (820+) plastic sleeves with collected press clippings, tear sheets, and full magazines from publications including *TV Zone*, *Starburst*, *Cult Times*, *SFX*, *Sci-Fi Channel Entertainment*, *Starlog*, *DreamWatch*, *Science Fiction Age*, *Non-Sport*, *Sci-Fi Universe*, *Cinescape*, *TiFF Stuff's Collect!*, *Strye*, *Dark Star*, and more. Also includes (1) special double issue of *Cinemafantastique* “Vol. 31 No. 12 / Vol. 32 No. 1”, published June 2000. Exhibiting minor age, handling and wear. Overall in very good to very fine condition. **\$200 - \$300**



775. Kiefer Sutherland “Jack Bauer” Smith & Wesson 99 9mm. stunt pistol from 24, season 3. (Fox, 2001–2010) Original cast resin static Smith & Wesson 99 9mm. prop stunt pistol. The Smith & Wesson SW99 is seen used by “Jack” (Sutherland), CTU “Agent Tom Baker” (Daniel Dae Kim), as well as Salazar’s henchmen. Exhibits minor production wear and handling. In production used very good condition. **\$600 - \$800**



776. John Travolta “Louis Pinnock” silver ring from White Man's Burden. (HBO, 1995) Original prop wedding band style ring with stamped zigzag pattern on the exterior. Measuring .75 in. diameter and .25 in. wide. Exhibiting patina and tarnish. In very good condition. **\$300 - \$500**



777. Power Rangers Lightspeed Rescue Pink Power Ranger Rescue badge & Green Ranger ID tag, and Mirai Sentai Timeranger time emblem. (Saban Entertainment, 2000–2002) Original collection of (3) *Power Rangers* screen used props including (1) Alison MacInnis “Dana Mitchell” Lightspeed Rescue “Pink Ranger” badge measuring 2.75 x 2.75 in., (1) Keith Robinson “Joel Rawlings” “Green Ranger” ID tag (no photo present), measuring 2.25 x 3.75 in. and (1) Mika Katsumura “Yuuri” *Mirai Sentai* Timeranger time emblem, later repurposed for use by Erin Cahill as “Jen Scotts” for “Power Rangers: Timeforce”, measuring approx. 3.25 x 1.25 in. Exhibiting production wear. In very good to fine condition. Comes with an LOA from prop master Mark Richardson. **\$1,000 - \$1,500**



778. Doug Jones “Gentleman” creature bust from Buffy the Vampire Slayer. (TCF TV, 1997–2003) Original head and torso creature bust constructed of cast rubber skin, polyfoam filled, measuring 25 x 20 in. The sinister, grinning bust is expertly studio painted and finished with metallic painted teeth, glossy unearthly eyes and dressed in crisp jacket, shirt and tie. Beloved creature suit performer and actor Doug Jones played this recurring “Gentleman” who was one of a group of demons said to have derived from fairy tales. The bust is composed of Jones’s prosthetics applied to a polyfoam bust of the actor. The bust is affixed to an oval black wooden base, which has been signed by, “Doug Jones” on the front beveled edge. In very fine condition. **\$3,000 - \$5,000**



779. Joe Flanagan “Lt. Col. John Sheppard” jacket with Atlantis shoulder patch from Stargate: Atlantis. (MGM TV, 2004–2009) Original Tru-Gear brand size “Medium Regular” black military-style jacket notched lapel collar, 2-chest pouch pockets, button cinch closure at cuffs, with button front closure and 1-embroidered “Atlantis” patch on right shoulder. Retaining internal “Tru-Gear” bias label, handwritten, “Sheppard” and “Hero”. Exhibiting production wear and handling. In very good condition. **\$300 - \$500**



780. *Andromeda* (2) hero prop blaster rifles. (Sci-Fi, 2000–2005) Original pair of prop blasters including (1) cast resin hand blaster prop with aluminum barrel, moving loader and trigger, depressible buttons on key pad beneath LCD display with scrolling graphic, movable by wheel on right side of screen, and locking safety button, expertly studio painted in silver and gray, measuring 14 x 5.5 x 3.5 in. and (1) cast resin rifle blaster prop with leather wrapped barrel, moving trigger, and quartz crystal which is rigged with interior electrical components to light up, expertly studio painted in grays, silver and copper hues, measuring 21.5 x 8.25 x 3 in. Electronics present but untested. Exhibiting studio distressing, age and production wear, crystal is loose. In very good condition. **\$600 – \$800**



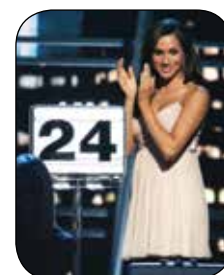
781. Frederic Lehne “Ranse Burgess” working laser pistol from *Firefly*. (TCF TV, 2002–2003) From the Joss Whedon cult classic single-season Sci-Fi series. This fully operational prop laser gun is constructed of tooled aluminum, resin and electronic components. Consisting of a double-muzzled laser gun with meticulously tooled body, black metal brass knuckle style grip, footed handle and body allowing the gun to stand freely. Pulling a ring trigger pops open a mini compact disc compartment. A switch on the right body activates a rotating spiral of lights giving the appearance of the mini disc spinning inside the cartridge. A switch on the back of the laser sight illuminates a traveling light across the top of the barrel and pulling back the hammer mechanism activates LEDs at the end of the pistol's muzzle. From the archives of Modern Props/John Zabucky. In fine condition. **\$3,000 – \$5,000**



782. *Metropolis* “Maria” robot statue from the comic book store set in *The Big Bang Theory*. (Warner Bros. TV, 2007–2019) Original Brigitte Helm “Maschinenmensch” Robotrix figure constructed of thick, hollow-cast resin expertly studio finished and painted in metallic silver with antiquing details. The figure measures 32.5 x 10.5 x 11.5 in. and is set upon an integral base with the iconic *Metropolis* text logo imprinted on the front. This statue is highly visible as a fixture of the famous comic book store set on the hit comedy series. Exhibiting minor age and production wear with negligible paint chipping. In production used fine condition. Accompanied by the original rental paperwork to the production from Modern Props. From the archives of Modern Props/John Zabucky. **\$4,000 – \$6,000**



783. Meghan Markle Duchess of Sussex “24” briefcase from *Deal or No Deal*, also featured with Donald Trump. (NBC, 2005–Present) Original game show prop briefcase constructed from lightweight, deep drawn aluminum, with chromed handle, hinges and latch lock closure. A black acrylic and metal bold “24” affixed to the front casing. Interior features a cast resin 14.5 x 3.75 x 1 in. block with raised, “\$5,000” and set into a foam-fitted crushed red velvet lining. The 16 x 12 x 2 in. briefcase was distinguished when the actress and model who held it during the game show *Deal or No Deal* during Season 2, Meghan Markle, assumed the role of Duchess of Sussex, wife of Britain's Prince Harry. The blue crushed velvet interior inserts were replaced with red crushed velvet inserts for Season 3. The briefcase was also featured previously with Donald Trump during his Season 1 guest appearance, as advisor to a contestant who selected the case. Exhibits minor production wear. In fine condition. **\$4,000 – \$6,000**





784. Decorative constellation wall hanging from the comic book store set from *The Big Bang Theory*. (Warner Bros.TV, 2007-2019) Original retro-style aluminum wall hanging. The decorative sculpture is constructed of aluminum components expertly assembled to appear as a constellation of stars and planets in a whirling galaxy. Measuring 46.5 x 19 x 7 in. This wall hanging is highly visible as a fixture of the famous comic book store set on the hit comedy series. Exhibiting minor age, production wear and expected patina. In production used fine condition. With original rental paperwork to the production from Modern Props. From the archives of Modern Props/John Zabrocky. **\$1,500 - \$2,500**



785. Anna Paquin “Sookie Stackhouse” screen used blouse and prop stake from *True Blood*. (HBO, 2008-2014) Original (2) True Blood items including (1) stunt prop wooden stake constructed of cast skinned soft polyfoam, expertly studio finished and painted to appear as lathed hard wood and measuring 17.25 in. long and (1) Alternative brand flower print women’s sleeveless blouse with deep v-neck and delicate flower print. Both exhibit production wear and handling. In very good to fine condition. **\$600 - \$800**



786. Bryan Cranston “Walter White” Superlab Chemical Suit from *Breaking Bad*. (AMC, 2008-2013) Original (3) piece hazmat costume consisting of (1) pair bright orange Helly Hanson brand pull-on vinyl bib pants with black elastic suspenders with “HH” logos, (1) matching hooded jacket with snap button front closure and 2-hip flap pockets and (1) pair of Best brand heavy duty black vinyl elbow-length rubber gloves with neoprene coating and textured gauntlets. “Superlab” chemical suits were worn by numerous characters on the show including “Walter White” (Cranston) and “Jesse Pinkman” (Aaron Paul) throughout Seasons 3, 4, and 5 at “Gustavo Fring’s” (Giancarlo Esposito) Meth lab. Pants retain internal care label with handwritten, “Walter” in black ink. Exhibiting production wear and handling. In very good to fine condition. Comes with an COA from the Breaking Bad studio auction. **\$2,500 - \$3,500**



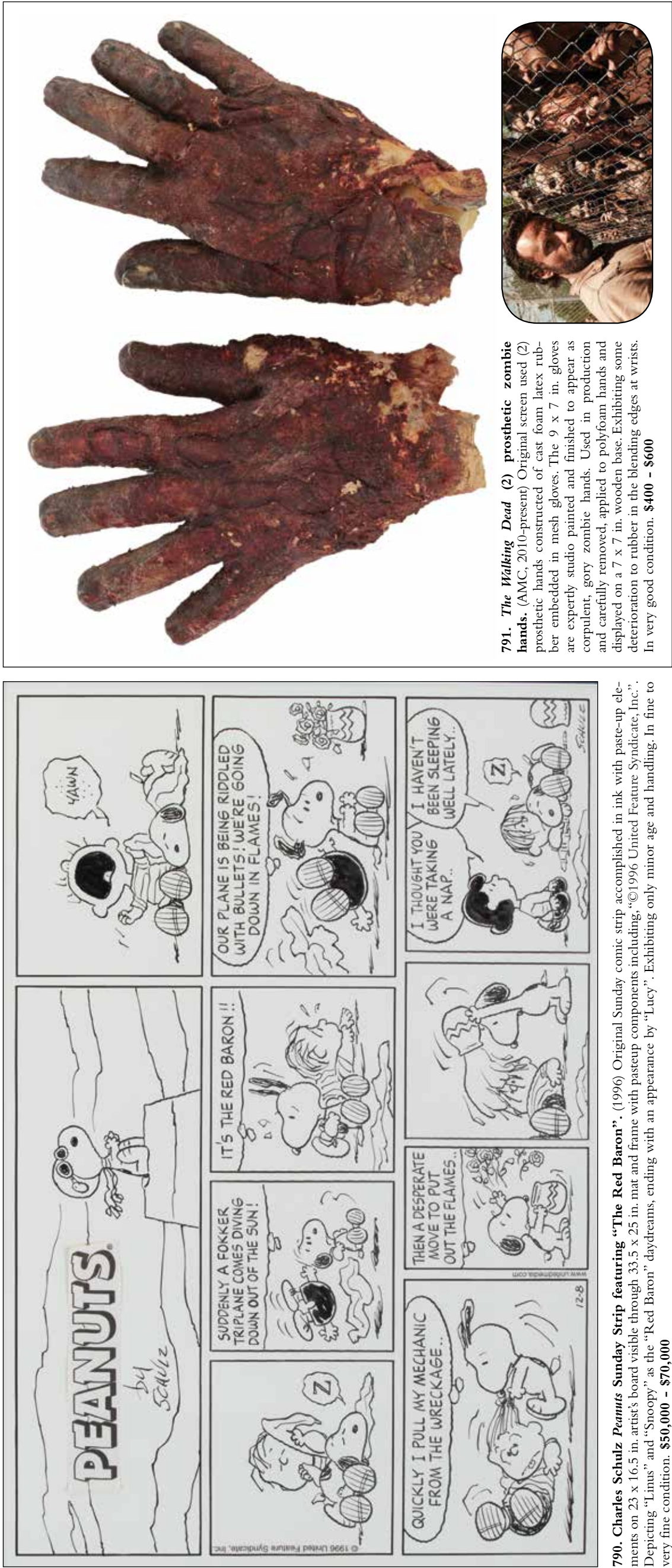
787. Charlie Hunnum “Jax Teller” ensemble and props from *Sons of Anarchy*. (FX, 2008-2014) Original (4) piece ensemble including (1) Costume Co-op brand long sleeve black heavy corduroy shirt 2-chest flap pockets with button front closure, (1) pair Levi’s brand dark blue jeans, size “34 x 34”, (1) distressed solid brass Zippo brand lighter measuring 1.5 x 2.25 in and (1) KA-BAR brand US Marine Corp fighting knife with 7 in. 1095 Cro-Van serrated edge steel blade, leather grip, with stamps on tang reading “USMC” and “KA-BAR Clean NY”. Knife is sharpened. Jacket retains internal “Costume Co-op” bias label handwritten, “JAX” in black ink, pants retain internal “Levi’s” bias label handwritten, “JAX” in black ink. Knife is highly visible throughout the series, seen at “Jax’s” (Hunnum’s) hip in a leather sheath (not included). Exhibiting studio distressing and production wear. In very good to fine condition. Comes with COA from the *Sons of Anarchy* studio auction. **\$2,000 - \$3,000**



788. Steve Buscemi “Enoch ‘Nucky’ Thompson” shoes and floating liquor bottle from the final episode of *Boardwalk Empire*. (HBO, 2010-2014) Original (2) props including (1) empty Grand Canadian brand “Old Rye Whiskey” bottle measuring 11.5 x 3 in. and (1) pair of signature “Enoch ‘Nucky’ Thompson” (Steve Buscemi) Forzieri brand Italian Handcrafted two-tone Wingtip Oxford shoes with black and caramel detailed cut-outs, wing-tip finish, with stacked heel. Marked “8”. Both items are visible in the opening credits sequence when Nucky steps into the shore-break on a beach littered with floating liquor bottles. Bottle presented on a 6.85 x 6.85 in. black acrylic base with a 13 x 6 x 6 in. clear acrylic cover. Shoes displayed in a 10.5 x 13 x 15.25 in. clear acrylic case with mirror surfaces. Shoes exhibit production wear. Both in very good to fine condition. **\$400 - \$600**



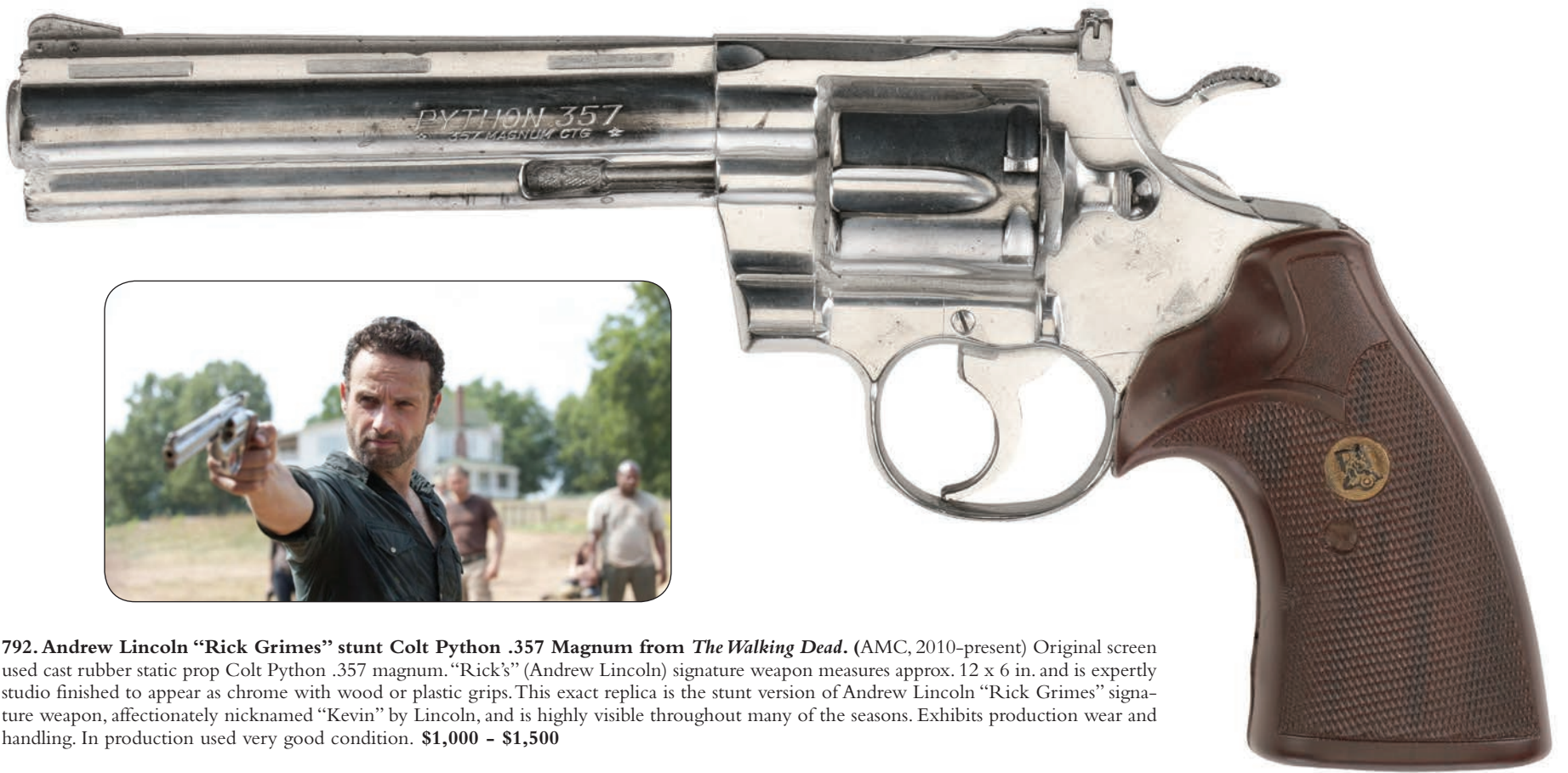
789. Charles Schulz *Peanuts* comic strip art for October 13, 1951. (Schulz, 1951) vintage original early *Peanuts* comic strip accomplished in pencil and ink on 28.25 x 6 in. artist's board with red grease pencil numbers in the lower blank border and pastepup "Copr. 1951 by United Feature Syndicate, Inc." Signed by the artist in the last panel and dated, "10/13". Featuring "Charlie Brown" in all 4-panels. Exhibiting age, handling and minor soiling. In vintage very good condition. \$15,000 - \$20,000



791. *The Walking Dead* (2) prosthetic zombie hands. (AMC, 2010-present) Original screen used (2) prosthetic hands constructed of cast foam latex rubber embedded in mesh gloves. The 9 x 7 in. gloves are expertly studio painted and finished to appear as corpulent, gory zombie hands. Used in production and carefully removed, applied to polyfoam hands and displayed on a 7 x 7 in. wooden base. Exhibiting some deterioration to rubber in the blending edges at wrists. In very good condition. \$400 - \$600



790. Charles Schulz *Peanuts* Sunday Strip featuring "The Red Baron". (1996) Original Sunday comic strip accomplished in ink with paste-up elements on 23 x 16.5 in. artist's board visible through 33.5 x 25 in. mat and frame with pastepup components including, "©1996 United Feature Syndicate, Inc.". Depicting "Linus" and "Snoopy" as the "Red Baron" daydreams, ending with an appearance by "Lucy". Exhibiting only minor age and handling. In fine to very fine condition. \$50,000 - \$70,000



792. Andrew Lincoln “Rick Grimes” stunt Colt Python .357 Magnum from *The Walking Dead*. (AMC, 2010–present) Original screen used cast rubber static prop Colt Python .357 magnum. “Rick’s” (Andrew Lincoln) signature weapon measures approx. 12 x 6 in. and is expertly studio finished to appear as chrome with wood or plastic grips. This exact replica is the stunt version of Andrew Lincoln “Rick Grimes” signature weapon, affectionately nicknamed “Kevin” by Lincoln, and is highly visible throughout many of the seasons. Exhibits production wear and handling. In production used very good condition. **\$1,000 – \$1,500**

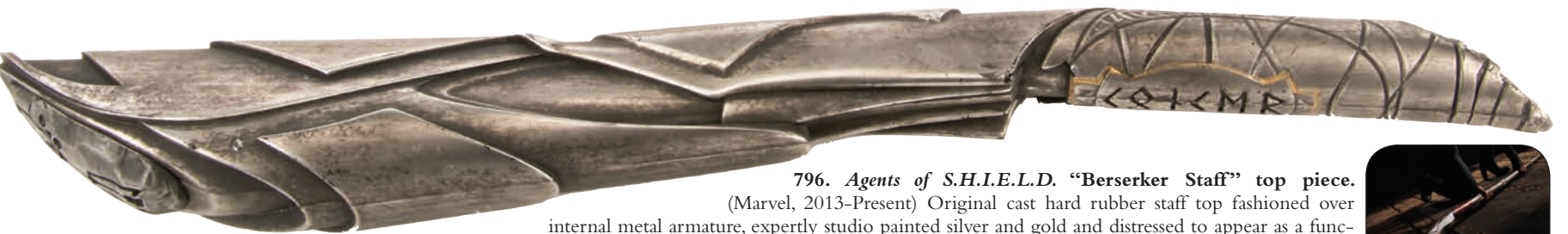


793. “Return to Saigon” prop poster from *The Last Tycoon*. (Amazon, 2016–17) Vintage original poster tipped to foam core backing board with 26.5 x 39.5 in. visible through 30.25 x 43.45 in. frame. Exhibiting minor production wear and handling. In fine condition. **\$200 – \$300**



794. Key to the infamous Hotel Cortez Room 64 from *American Horror Story: Hotel*. (FX, 2011–) Original brass metal Emtex brand key with “64” engraved on the verso, attached to a Hotel Cortez Art Deco style logo key chain with red thread tassel. Room 64 being the main room featured in the season, which brings misfortune to those who enter it. It’s serial killer “James March’s” (Evan Peter’s) “office” where he dispatched many victims. Measures approx. 8 x 1.6 in. Highly visible along with other keys in the lobby scenes behind the front desk of the concierge. In fine to very fine condition. Accompanied by COA from the *AHS* studio auction. **\$800 – \$1,200**

795. Anthony Ruivivar “Richard ‘The Night Stalker’ Ramirez” Hotel Cortez Room 44 key from *American Horror Story: Hotel*. (FX, 2011–) Original brass metal Emtex brand key with “44” engraved on the verso, attached to a Hotel Cortez Art Deco style logo key chain with red thread tassel. Measures approx. 8 x 1.6 in. Highly visible along with other keys in the lobby front desk scenes behind the concierge. In fine to very fine condition. Accompanied by COA from the *AHS* studio auction. **\$600 – \$800**



796. *Agents of S.H.I.E.L.D.* “Berserker Staff” top piece. (Marvel, 2013–Present) Original cast hard rubber staff top fashioned over internal metal armature, expertly studio painted silver and gold and distressed to appear as a functional weapon. Measuring approx. 23 in. long, the Berserker Staff is an ancient “Asgardian” weapon left behind on Earth centuries ago by an Asgardian soldier. The original wielder broke the staff into 3–pieces and hid them around the globe, knowing of its corruptive and seductive power. First seen in Episode: “The Well”, where “Agent Coulson” (Clark Gregg) takes the staff piece to “Professor Randolph” (Peter MacNicol) an Asgardian masquerading as a human expert of Norse mythology, who first broke the staff and hid the pieces, and who identifies the piece. Exhibiting light production wear and handling. In very good to fine condition. **\$1,500 – \$2,500**



797. Disneyland Keppy Kap hard hat. (1955) Disneyland park children's vacuum formed plastic white hard hat with "Lands" of Disneyland graphics measuring 7.25 x 11 x 4.5 in. Retaining original elastic liners and chin straps. In vintage very good condition. **\$200 - \$300**



798. Disneyland Lacing Card Set, Carousel, pen and keychain set, mini wallet, vitamins and hotel key. (ca. 1960s) Vintage original collection of (6) Disneyland-themed items including (1) Disneyland Lacing Card Set unused in original box, (1) Birthday cake candle carousel, (1) pen and keychain set in original plastic case, (1) red vinyl mini wallet, (1) Disneyland brand multi-vitamins in box and (1) Disneyland Hotel Towers key and fob. All items exhibit age and minor handling. In overall vintage fine condition. **\$100 - \$200**



799. Vintage Disneyland satchel, beanie and party hat. (Disneyland, 1950s) Beanie is made of a cloth-like material measuring 4.5 x 6.5 in., Party hat is made of colored plastic wrap material measuring 4.5 x 10 in. Book bag is made of vinyl material measuring 10 x 4 x 13 in. All in vintage very good condition. **\$100 - \$200**



800. Disneyland "Mark Twain" Riverboat transistor radio. (1965) Vintage original Japanese made "Mark Twain Radio" In the form of the famous Mark Twain Riverboat attraction at Disneyland. The cast plastic radio features all of the hallmarks of the theme park ship including silver rails, chimneys and characteristic paddle wheel in the back. Two red radio dials are attached on the upper deck at aft of the boat. Accompanied by the original vintage box and packaging. Exhibiting minor age. In vintage fine condition. **\$100 - \$200**



801. Tinkerbell bell, Frito Kid ceramic mug and Disneyland ash tray. (Disneyland, 1960s) Ashtray features Sleeping Beauty's Castle and measures 4.75 x 3.75 in. Bell measures 5 x 2.5 in. and the Cup measures 3.5 x 4.5 in. Hairline crack to back of Frito Kid mug. In vintage very good to fine condition. **\$100 - \$200**



802. Walt Disney's Haunted Mansion model kit, jigsaw puzzle and book and record. (Disneyland, 1970s) Model kit appears to be complete with instructions. Box in fair condition. Record and book are in very good condition. **\$100 - \$200**



803. Scrooged character study concept art by Thomas R. Burman. (Paramount, 1988) Original sketch accomplished in pencil on 18 x 12 in. artist's leaf. Featuring a study of 3-ghostly characters. Signed by the artist in the lower right beneath art. Exhibiting handling and some minor soiling. In very good to fine condition. **\$200 - \$300**



804. Beneath the Planet of the Apes “Mutant” concept art by Thomas R. Burman. (TCF, 1970) Original sketch accomplished in pencil on 8.5 x 11 in. artist's leaf. Featuring the image of an underground dwelling “Mutant”. Signed by the artist in the lower right beneath art. Exhibiting handling and edge wear. In very good to fine condition. **\$200 - \$300**



805. The Devil's Rain Ernest Borgnine “Jonathan Corbis” concept art by Thomas R. Burman. (Sandy Howard Prod., 1975) Original sketch accomplished in pencil on 10.5 x 14 in. artist's leaf. Featuring the image of “Corbis” (Borgnine) in Satanic goat makeup. Signed by the artist in the lower right beneath art. Exhibiting handling and some tape remnants to corners on the verso. In very good to fine condition. **\$200 - \$300**



806. Invasion of the Body Snatchers man/dog concept art by Thomas R. Burman. (United Artists, 1978) Original sketch accomplished in pencil on 11 x 14 in. artist's leaf. Featuring the man/dog hybrid, arguably the most disturbing image in this Sci-Fi/horror film. Signed by the artist in the lower right beneath art. Exhibiting handling and some tape remnants to corners on the verso. In very good to fine condition. **\$200 - \$300**



807. A Man Called Horse Richard Harris “John Morgan” concept art by Thomas R. Burman. (Cinema Center Films, 1970) Original sketch accomplished in pencil on 11 x 14 in. artist's leaf. Featuring the image of “John Morgan” (Harris) in a painful initiation rite central to the film's story. Signed by the artist in the lower left beneath art. Exhibiting handling and edge wear. In very good to fine condition. **\$200 - \$300**



808. Tom Burman Man Who Fell to Earth original art. (Cinema 5, 1976) Original sketch accomplished in pencil on 11 x 14 in. artist's leaf. Featuring the image of alien “Thomas Newton” (David Bowie). Signed by the artist in the lower right beneath art. Exhibiting handling and some tape remnants to corners on the verso. In very good to fine condition. **\$200 - \$300**



809. Captain Eo Angelica Huston “Supreme Leader” concept art by Thomas R. Burman. (Disney, 1986) Original sketch accomplished in pencil on 11 x 14 in. artist's leaf. Featuring Angelica Huston in makeup as the villain in the 3D movie generated for the Disney attraction. Signed by the artist in the lower right beneath art. Exhibiting handling and some tape remnants to corners on the verso. In very good to fine condition. **\$200 - \$300**



810. Phantom of the Paradise William Finley “Phantom” concept art by Thomas R. Burman. (TCF, 1974) Original sketch accomplished in pencil on 11 x 14 in. artist's leaf. Featuring the image of the helmeted “Phantom” (Finley). Signed by the artist in the lower right beneath art. Exhibiting handling and some tape remnants to corners on the verso. In very good to fine condition. **\$200 - \$300**



811. Island of Dr. Moreau Richard Basehart “Sayer of the Law” concept art by Thomas R. Burman. (AIP, 1977) Original sketch accomplished in pencil on 12 x 18 in. artist's leaf. Featuring a portrait of Richard Basehart as the leader of the “Manimals”. Signed by the artist in the lower right beneath art. Exhibiting handling and some minor soiling. In very good to fine condition. **\$200 - \$300**



812. Scrooged “Lew Hayward” John Forsythe concept art by Thomas R. Burman. (Paramount, 1988) Original sketch accomplished in pencil on 11 x 14 in. artist's leaf. Featuring John Forsythe in makeup as the Jacob Marley-esque “Lew Hayward” Signed by the artist in the lower right beneath art. Exhibiting handling and some tape remnants to corners on the verso. In very good to fine condition. **\$200 - \$300**



813. *Cinefantastique* cover art for *Highlander* by Roger Stine. (Thorn EMI, 1996) Original cover art painting accomplished in acrylic on 21 x 27 in. artists' board. Created for the May 1996 Vol. 16 No. 2 issue of *Cinefantastique* magazine. Exhibiting minor handling and age. In very good to fine condition. \$2,500 - \$3,500



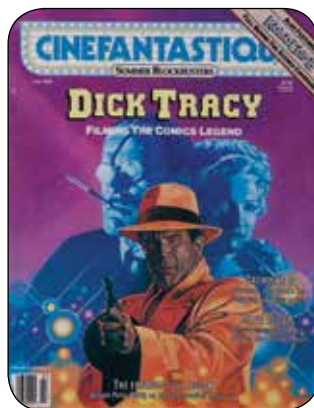
814. *Cinefantastique* cover art of the film *Dracula* by David Voigt. (1992) Original cover art painting accomplished in acrylics on 18.5 in x 23 in. artist's leaf. Signed in the lower right of art "Voigt". Created for the December 1992 Vol. 23 No. 4 issue of *Cinefantastique* magazine. Exhibiting minor edge wear. In very good to fine condition. \$800 - \$1,200



815. *Cinefantastique* cover art for *RoboCop 2* by Roger Stine. (1990) Original cover art painting accomplished in acrylic on 16 x 20 in. artist's board. Created for the July 1990 Vol. 21 No. 1 issue of *Cinefantastique*. Signed "Stine" in the lower right of art. Includes a copy of the resulting magazine. In fine condition. \$800 - \$1,200



816. *Cinefantastique* cover art of the film *Wolf* by David Voigt. Original cover art painting accomplished in acrylic on 16 x 19.75 in. artist's board. Signed, "Voigt" in the lower center of art. Created for the Summer 1994 Vol. 1 No. 4 issue of *Cinefantastique* magazine. Exhibiting minor handling and age. In very good to fine condition. Accompanied by a copy of the resulting magazine. \$800 - \$1,200



817. *Cinefantastique* cover art of the film *Dick Tracy* by Roger Stine. (1990) Original cover art painting accomplished in acrylic on 16 x 20 in. artist's board. Signed, "Stine" in the lower right art. Created for the July 1990 Vol. 21 No. 1 issue of *Cinefantastique* magazine. Exhibiting minor handling and age. In very good to fine condition. Accompanied by a copy of the resulting magazine. \$800 - \$1,200



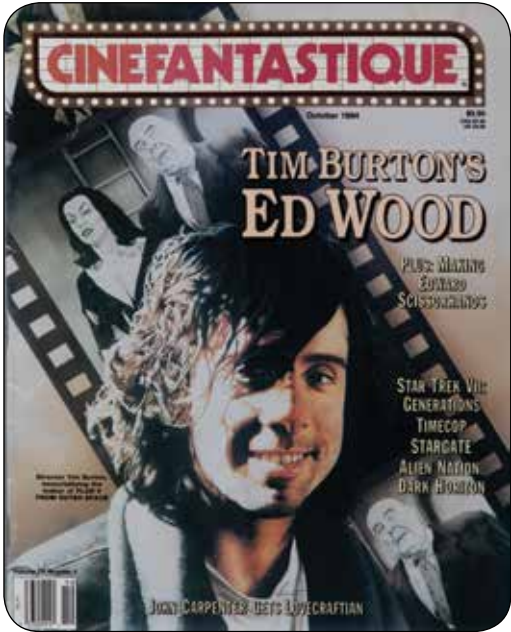
818. *Femme Fatales* drawing by David Voigt for the film *Alien: Resurrection*. (1996) Vintage original cover art painting accomplished in acrylic and airbrush on 15.5 x 19.5 in. artists' board of Sigourney Weaver and the queen xenomorph, created for the cover of *Femme Fatales* magazine Vol. 5, No. 4. Signed by the artist, "D. Voigt" in the lower right in art. Accompanied by a vintage issue of the resulting magazine. Exhibiting only minor age. In vintage fine to very fine. \$2,000 - \$3,000



819. Cinefantastique drawing by Roger Stine for the film Conan starring Arnold Schwarzenegger. (1981) Vintage original cover art painting accomplished in acrylic and airbrush on 11 x 14.5 in. artists' board of Arnold Schwarzenegger and Sandahl Bergman, created for the cover of *Cinefantastique* magazine Vol. 11, No. 3. Signed by the artist, "Stine" in the lower left in art. Exhibiting only minor age and handling. In vintage very good to fine condition. **\$3,000 - \$5,000**



820. Cinefantastique cover art of the Tim Burton film Ed Wood by David Voigt. (1995) Original cover art accomplished in acrylics and airbrush on 15 x 19.5 in. artists' board for the cover of the Oct. 1994 Vol. 25 No. 5. Issue. Depicting "Vampira" (Maila Nurmi) and "Inspector Clay" (Tor Johnson) in their infamous scene from *Plan 9 From Outer Space* as a background to a portrait of director Tim Burton. Signed "Voigt" on the subject's collar. In fine to very fine condition. Accompanied by a copy of the resulting magazine. **\$2,000 - \$3,000**



821. Alberto Vargas reclining nude painting. (1940s) Vintage original early unpublished "Vargas Girl" pin-up painting accomplished in pencil and watercolor on 22 x 16 in. artist's leaf visible through 26 x 31 in. mat and frame. Joaquin Alberto Vargas y Chávez is arguably one of the greatest painters of women of his era and certainly the most essential artist to populate the pages of Playboy magazine, which began using his work in 1959. Over the next 16 years, Vargas produced 152 paintings for the magazine. His career flourished with major exhibitions internationally. Vargas' artistic work, paintings and color drawings, continued to be featured in issues of Playboy magazine in the 1960s and 1970s. This painting is an early example of Vargas' exceptional talents. An elegant reclining female nude figure, with era hairstyle, revealing her idealized proportions and bold personality and in a mundane but relatable pose holding a magazine or book. Vargas' watercolor work seems the perfect medium for capturing the gentle curves and warm skin tones of this subject. Signed, "Vargas" in lower right blank border. The painting is presented in original brown unvarnished wooden frame and cloth mat. In vintage very fine condition. *Provenance:* Illustration House, June 25, 2011, Lot 36. **\$3,000 - \$5,000**



822. "Mitch Downe" screen used hero stop-motion puppet from *ParaNorman*. (Laika, 2012) Original screen used, hero, hand made stop-motion animation puppet of the lovable jock, "Mitch Downe" voiced by Academy Award-winning actor Casey Affleck. Director Chris Butler commented that the Mitch character intentionally embodied the film's main message, "If we are saying to anyone that watches this movie, don't judge other people, then we've got to have the strength of our convictions", referring to Mitch revealing nonchalantly and without ceremony at the end of the film that he happens to be gay. Mitch was one of the largest of puppets made for the hit film and is also one of the most detailed. Constructed of an intricately detailed complete body of cast silicone skin over articulating armature. The puppet is expertly studio painted and finished and is dressed in finely detailed lycra and cotton costume, with miniature cargo jeans shorts and leather and blue denim sneakers. The figure also features a cast resin removable face that could be switched out for other expression faces. Measuring approximately 15 in. tall. Exhibiting minimal production handling. In very fine condition. There are no other screen used Mitch puppets in private hands. This is the first we've ever handled. Originally obtained from the Laika Archives **\$15,000 - \$20,000**

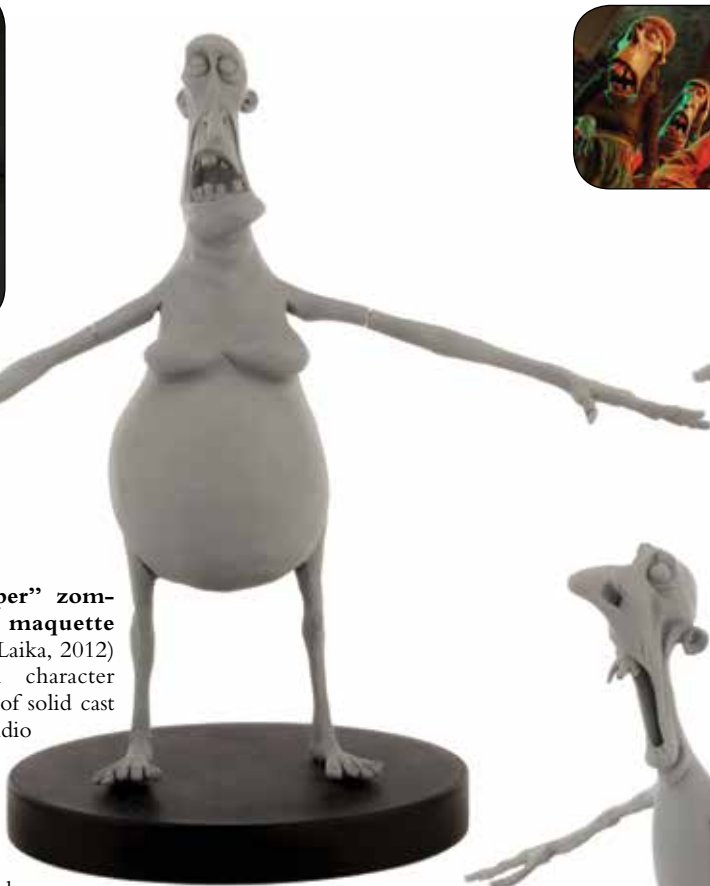


823. "Eggs" screen used hero stop-motion puppet from *The Boxtrolls*. (Laika, 2014) Original screen used, hero, hand made stop-motion animation puppet of the animated feature's hero, "Eggs", raised by the "Boxtrolls" after being orphaned as a baby. Constructed of an intricately detailed complete body of cast silicone skin over articulating armature, Eggs is dressed in his finest intricate fabric costume for his introduction to the heroine of the film, "Winnie's" family at a fancy party. This puppet has been screen matched to those precise scenes in the film. Dressed in a detailed a cloth jacket and pants with leather shoes and hand-painted silk ribbon. The figure also features a cast resin removable face that could be switched out for other expression faces. Measuring approximately 12 in. tall. There is only one other screen used Eggs puppet in private hands. This is the first we've ever handled. In very fine condition. Originally obtained from the Laika archives. **\$15,000 - \$20,000**

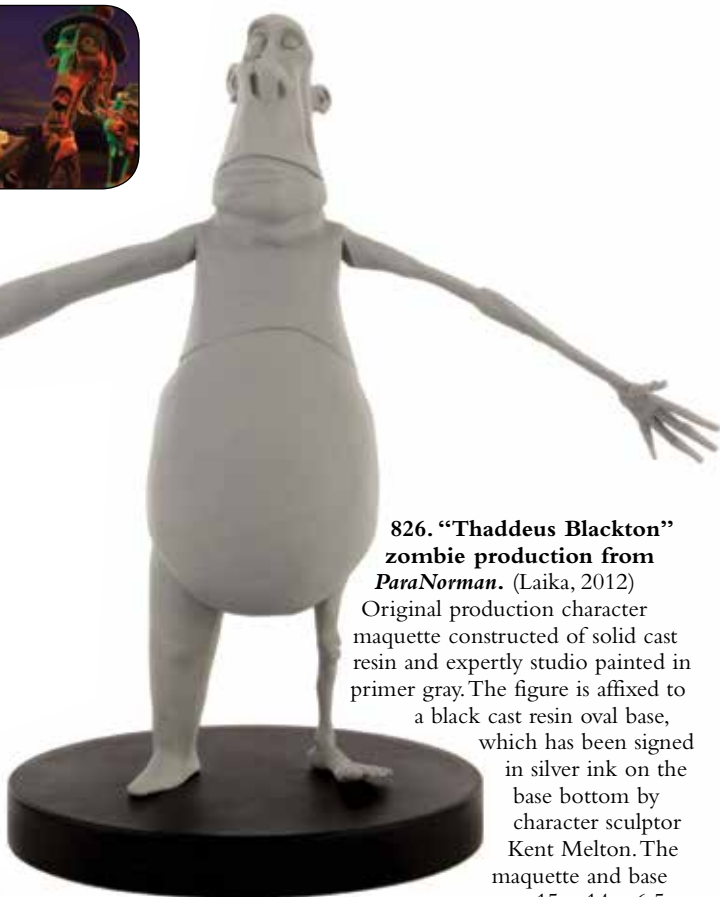




824. “Goodie Temper” zombie production maquette from *ParaNorman*. (Laika, 2012) Original production character maquette constructed of solid cast resin and expertly studio painted in primer gray. The arms are scored to allow rotational posing. The figure is affixed to a black cast resin oval base, which has been signed in silver ink on the base bottom by character sculptor Kent Melton. The maquette and base measure 15 x 13.75 x 6 in. A fine example of the meticulous and whimsical work of the artists at Laika Entertainment. In production used very fine condition. Comes with a COA from artist Kent Melton. **\$800 - \$1,200**



826. “Thaddeus Blackton” zombie production from *ParaNorman*. (Laika, 2012) Original production character maquette constructed of solid cast resin and expertly studio painted in primer gray. The figure is affixed to a black cast resin oval base, which has been signed in silver ink on the base bottom by character sculptor Kent Melton. The maquette and base measure 15 x 14 x 6.5 in. A fine example of the meticulous and whimsical work of the artists at Laika Entertainment. In production used very fine condition. Comes with a COA from artist Kent Melton. **\$800 - \$1,200**



825. “Eben Hardwick” zombie production maquette from *ParaNorman*. (Laika, 2012) Original production character maquette constructed of solid cast resin and expertly studio painted in primer gray. The figure is affixed to a black cast resin oval base, which has been signed in silver ink on the base bottom by character sculptor Kent Melton. The maquette and base measure 11.5 x 13 x 8.5 in. A fine example of the meticulous and whimsical work of the artists at Laika Entertainment. In production used very fine condition. Comes with a COA from artist Kent Melton. **\$800 - \$1,200**



827. *Kubo and the Two Strings* (3) animation puppet faces set from Laika. (Laika, 2016) Original limited release (3) puppet heads constructed of 3D printed resin, expertly studio painted. Includes “Kubo (voiced by Art Parkinson), “Monkey” (voiced by Charlize Theron), and “Beetle” (voiced by Matthew McConaughey), measuring approx. 2 x 1.5 x 2.5 in. to 3 x 3 x 2 in. Gifted to reviewers and critics during the film’s theatrical release, created by renowned stop-motion animation studio, Laika, these puppets are presented in “puppet theater” style 12 x 4 x 5 in. bamboo display box with unique slide front lid etched, “Kubo and the Two Strings, Laika, Focus Features”. Comes with detailed COA authenticating this as #54/275. Exhibiting production wear and handling. In fine condition. **\$1,500 - \$2,500**

The Allan Trivette Elizabeth Taylor Collection

After being captivated while watching the epic 1963 *Cleopatra* for the first time, Allan Trivette began an over 50-year quest passionately collecting artifacts from the life and career of the legendary Elizabeth Taylor. Through intrepid perseverance, Allan assembled the world-class collection that is featured in the following 75 lots. From the iconic screen worn “Entrance to Rome” and “Tarsus Arrival” gowns – just two of the many costumes from *Cleopatra*, the collection also boasts wardrobe worn by Taylor in *Elephant Walk*, *Beau Brummell* and *Raintree County*. Also present are personal items worn by Taylor, including her famous Tiziani-designed winter white gown from Princess Grace’s 1969 “Scorpio Ball” and newlywed Michael Todd and Elizabeth Taylor’s U.S. Passport from 1957–58. Original costume designs for Taylor by Edith Head, Walter Plunkett Helen Rose and Marjorie Best, plus photography spanning her illustrious career are included. Rounding out the collection is a vast array of domestic and foreign posters, props and set decoration along with other rare Taylor-centric promotional ephemera and merchandise. We truly hope you enjoy perusing this monumental collection of one the twentieth century’s most famous and revered women.



828. Elizabeth Taylor (17) contact sheets from early glamour pose negatives. (MGM, 1940s/printed later) Contemporary RC contact sheets printed from original 1940s glamour pose negatives of a teenage Elizabeth Taylor. With from one to twelve images per sheet, consisting mainly of swimsuit poses on or near the beach, plus elegant summer gowns, and simple street clothes. To our knowledge, these are nearly all previously unseen, unpublished glamour images of this star near the beginning of her career. Fine condition throughout. **\$200 - \$300**



829. Elizabeth Taylor (2) earliest known publicity portraits from her first studio sitting at 9-years old. (Universal, 1941) Vintage (2) original gelatin silver 8 x 10 in. portrait photographs of Elizabeth Taylor at age 9, having just been signed to Universal, for whom in the coming year she would appear in exactly one short subject. A veritable “rookie card”, these rare photos represent the first publicity images ever released of the woman who would become one of the most photographed celebrities in history. Each is verso credit stamped “Elizabeth Taylor in Universal Pictures”. One exhibits minor corner loss and slight marginal staining and handling, and the other shows a .5 in. tear at right margin. Very good overall. **\$200 - \$300**



830. Elizabeth Taylor (5) “Jewels of Fashion” by Leo Glass boxed sets. (ca. 1940s) Vintage original Elizabeth Taylor MGM movie star (5) “Jewels of Fashion” sets styled by Leo Glass including (1) gold metal necklace and earring set, (1) amethyst rhinestone and silver metal necklace and earring set, (1) faux diamond and silver metal necklace and bracelet set, (1) faux diamond and silver metal necklace and earring set and (1) emerald rhinestone and faux diamond and silver metal necklace and earring set. All sets come in their original approx. 7 x 5 in. satin lined clamshell cases with the image of young Elizabeth Taylor on the inner lid. Boxes exhibit some age and wear. Jewelry remains in vintage fine condition. **\$200 - \$300**



831. Elizabeth Taylor Whitman’s chocolate ad standee and advertising ephemera. (ca. 1950s) Vintage original (4) vintage advertisements including (1) die-cut cardboard standee of Elizabeth Taylor and a Whitman’s Sampler chocolate box measuring 33.75 x 31.25 in. (1) 11.5 x 14.5 in. Sunbeam Enriched Bread newspaper advertisement. (1) 2.75 x 2.75 in. Sunbeam bread advertising card (1) large Stroehmann’s Bread linen-backed poster, and (1) 8.25 x 11.25 in. Lux soap advertisement printed on cardboard in Spanish. Exhibiting age and wear with minor soiling. In vintage very good condition. **\$200 - \$300**



832. Elizabeth Taylor (2) vintage commercial hats from the “MGM Stars” clothing line. (ca. 1940s) Vintage original (2) fashion hats including (1) white straw bowler with brown velvet piping on the brim and matching velvet hatband ribbon with fabric flowers and (1) sea foam green mohair beret marked “Size 22” with colored feathers at the front and gray ribbon streamers at the back. Both hats retain the internal “MGM Elizabeth Taylor Original” bias labels. Accompanied by 2-vintage newspaper ad clippings. Exhibiting age and wear. In vintage very good condition. **\$200 - \$300**



833. Elizabeth Taylor-branded (11) vintage beauty and fashion products. (ca. 1960s) Vintage original collection of (11) beauty and novelty products including (1) pair Hilton brand “Waltz Dream” nylons in original box with original interior wrapping and plug card, (2) Photoplay and Star brand size 14 dressmaking patterns in original wrappers, styles worn by Taylor in *Father’s Little Dividend* and *Love is Better Than Ever*, (1) set of Peerless brand fortune telling weight scale cards featuring a celebrity portrait on one side, and info on the other, celebrities include Liz Taylor, Ava Gardner, Van Johnson, Gene Kelly, Dinah Shore, Gloria Swanson, Esther Williams and more, (1) Israeli gum wrapper, (1) card of Dekka brand 10-black bobby pins featuring promo for *Ivanhoe*, (1) empty box Ralston Purina brand “Shredded Ralston” featuring promo for *Father of the Bride* and offer for lapel pin atomizer, (1) gold metal lapel pin atomizer in original paper wrapper and original shipping box, (1) red plastic and wood chiming baby rattle, promo for *Father’s Little Dividend*, and (1) empty 7 x 9.25 x 1.5 in. Gigi brand stocking box, featuring promo for *Ivanhoe*, and (1) Liz Taylor cigar band. All exhibiting signs of age, wear and handling. Overall in vintage good to fine condition. **\$200 - \$300**



834. Elizabeth Taylor “Amy” recreation costume sketch by Walter Plunkett for Little Women. (MGM, 1948/created later) Vintage original sketch accomplished in pencil, gouache and water-colors on 15 x 20 in. artist’s board. Signed by the artist in the lower right corner. The resulting dress is visible in the schoolroom scene. Created by Plunkett for exhibition (ca. 1970s). Exhibiting minor age and handling. In vintage fine condition. **\$400 - \$600**



835. Elizabeth Taylor “Angela Vickers” costume sketch by Edith Head for A Place In The Sun. (Paramount, 1951) Vintage original sketch accomplished in pencil, ink and gouache on 11 x 14 in. trimmed artist’s board. With notation in the borders and signed by the artist in the lower left of artwork. Representing the film’s most famous costume from the scene when “Angela” (Taylor) first speaks to “George” (Montgomery Clift). This sketch was likely featured in Edith Head’s 1960s costume tours. With trimming to the board clipping the right edge of the gown and touching Head’s signature. Exhibiting age and minor edge toning from previous display. In vintage very good to fine condition. **\$1,000 - \$1,500**



836. Elizabeth Taylor “Ruth Wiley” ivory and lavender gown by Edith Head from Elephant Walk. (Paramount, 1954) Vintage original formal gown with antique ivory satin bodice, sweetheart neckline and ultra full floor-length skirt of several layers of matching tulle. The bodice features a fitted overlay of lavender lace, which also forms cap sleeves. With integral brassiere and zipper back closure. Highly visible in the scene where “Ruth” (Taylor) plays hostess to her first party as the new mistress of Elephant Walk. Exhibiting minor age and production wear. In vintage very good to fine condition. **\$3,000 - \$5,000**





837. Elizabeth Taylor “Ruth Wiley” riding costume designed by Edith Head from *Elephant Walk*. (Paramount, 1954) Vintage original (2) piece costume including crème silk $\frac{3}{4}$ -sleeve button front tailored blouse retaining the “Glenwood Fashions” internal maker’s label, and (1) pair of khaki wool jodhpur-style riding pants with side slash pockets and zipper and hook and eye front closure and with Paramount inkstamp on the inner pocket and handwritten, “ET” on the interior waistband. Highly visible in the pivotal scene when “Dick Carver” (Dana Andrews) confesses his feelings for the married “Ruth” (Taylor) at the temple of the Sleeping Buddha Of Polonnaruwa. Also worn by Vivien Leigh before being replaced by Taylor, this costume was designed by legendary Academy Award-winning designer, Edith Head. Exhibiting age, production wear, minor moth holes and some pilling to pants. In vintage very good to fine condition. **\$2,000 - \$3,000**



838. Elizabeth Taylor “Lady Patricia” taupe gown designed by Elizabeth Haffendon from *Beau Brummell*. (MGM, 1954) Vintage original Regency-era gown of taupe satin with $\frac{3}{4}$ -length sleeves ending with flounces of tulle and boning reinforcement in the bodice. The decolleté neckline is fringed with black iridescent and silver bugle beads. A black and teal sash flows from the right shoulder to a bow with floor-length streamers to the left side waist. The hem of the skirt and train are embellished with swags and bows of the sash fabric and ornamented with black iridescent beaded fringe in scallop design. Hook and eye back closure. Highly visible in the banquet scene when “Beau Brummell” (Stewart Granger) removes “Lady Patricia’s” (Taylor) earrings declaring, “You shouldn’t wear earrings. Never embellish what is already perfect”. Also visible in the subsequent scene where Lady Patricia and Brummell share their first kiss. Replica silver metal brooch added for display. Exhibiting age, production wear, areas of discoloration to skirt, and unobtrusive spot staining over all. In vintage good condition. **\$4,000 - \$6,000**



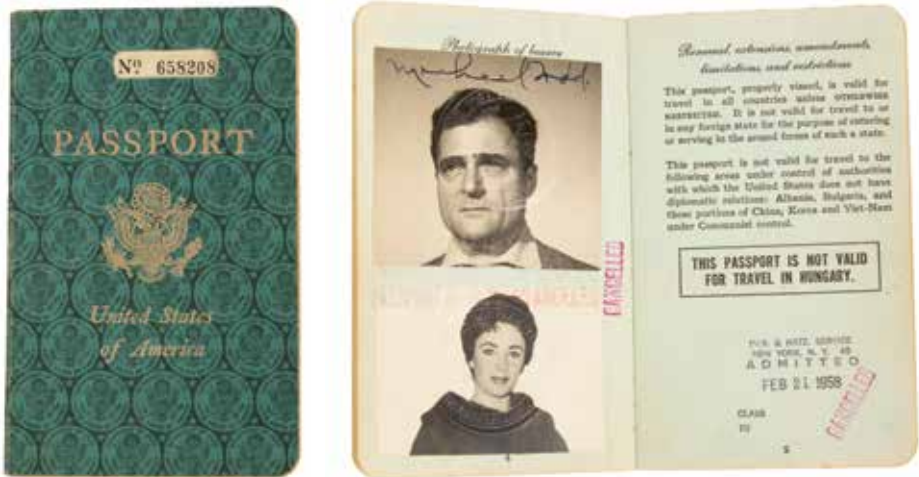
839. Elizabeth Taylor “Leslie Benedict” costume sketch by Marjorie Best for *Giant*. (Warner Bros., 1956) Vintage original sketch accomplished in pencil and gouache on 7.75 x 9.75 in. artist’s leaf. With notation in the upper right corner. Signed by the artist in the lower right beneath art. Marjorie Best was costume designer for *Giant*, but after she did sketches for Taylor, costumes were reassigned to Moss Mabry. Exhibiting minor age and production handling. In vintage fine condition. **\$600 - \$800**



840. Elizabeth Taylor “Lady Patricia” Regency period negligee designed by Elizabeth Haffendon from *Beau Brummell*. (MGM, 1954) Vintage original (2) piece ivory silk chiffon nightgown and peignoir ensemble. Including (1) floor length nightgown with cap sleeves, ruffled neckline and hem with snap and hook and eye back closure and (1) matching peignoir with ¾-length puffed sleeves, gathered angel-style cuffs, floor-length skirt and train with hook and eye front closure and chiffon tie sash. Neckline, cuffs, and hemline of both garments are trimmed with ribbon and lace. Nightgown retains the internal B.J. Simmons Co. bias label. Exhibiting minor, even age and production wear. In vintage very good to fine condition. **\$2,000 - \$3,000**



841. Elizabeth Taylor “Susanna” costume sketch by Walter Plunkett for *Raintree County*. (MGM, 1957) Vintage original sketch accomplished in pencil, gouache and watercolors on 15 x 20 in. artist's board. With pencil annotations in the borders and on the verso. Signed by the artist in the lower left of art. Visible in Taylor's first scene in the film set in photographer's studio. Exhibiting edge toning, age, handling, soft corners and some damp staining in borders not interfering with the art. In vintage good to very good condition. **\$1,000 - \$1,500**



842. Michael Todd and Elizabeth Taylor personal 1957-58 United States passport. (1957-1958) Vintage original US passport used by the newlyweds on their world tour promoting *Around the World in 80 Days*. Their trip began in Australia on November 11, 1957, and ended in New York on February 2, 1958. Just over month later, and just five days after flying to Albuquerque to promote the film, Todd's private plane, the “Liz”, crashed near Grants, New Mexico killing Todd, screenwriter and author Art Cohn, pilot and co-pilot. Todd was on his way to New York to accept the New York Friars Club “Showman of the Year” award. Taylor wanted to travel with her husband, but stayed home with a cold. Also included are 3-loose passport photos of Todd, and 1-loose passport photo of Taylor. Exhibiting age, wear and handling. In vintage very good to fine condition. **\$600 - \$800**



843. Elizabeth Taylor (4) premiere tickets and (2) printing blocks. (ca. 1960s) Vintage original (2) wooden ink stamps with die-cut metal plates featuring promos including (1) *Rhapsody*, measuring approx. 4 x 3 x 1 in. (1) *Butterfield 8*, measuring approx. 2.2 x 2.2 x 1 in. Also includes (4) premiere tickets for *Who's Afraid of Virginia Woolf?*, *The Taming of the Shrew*, and *Raintree County*. Exhibiting age, wear and handling. In vintage very good to fine condition. **\$200 - \$300**





844. Elizabeth Taylor "Susanna" floral gown and matching shoes from *Raintree County*. (MGM, 1957) Vintage original antebellum-style 2-piece gown of silk brocade with ivory background and red and green floral motif design. The fitted bodice features cap sleeves with a ruffled neckline with zipper back, hook and eye and lace-up closure, and the separate floor-length skirt is of the traditional Civil War-style worn with hoops with hook and eye and snap back closure. Accompanied by matching Mandel's brand shoes worn with this costume. Gown bodice and skirt retain the internal fabric bias labels handwritten, "Elizabeth Taylor". Shoes handwritten on interior, "Elizabeth Taylor". Visible when Suzanna (Taylor) frees her black slaves during a party she and Johnny (Montgomery Clift) are hosting. A drunken guest smudges his face with soot from the fireplace and in "black face" terrorizes Suzanna. Johnny rushes to console her and they throw Suzanna's collection of dolls against the wall in an effort to free her from the strings that tie her to her past. Designed by the legendary Walter Plunkett. Exhibiting age, production wear, soiling, some fraying and deterioration to fabric. In vintage good condition. **\$4,000 - \$6,000**



845. Elizabeth Taylor "Susanna" Pacelle pumps from *Raintree County*. (MGM, 1957) Vintage original Pacelle brand from crème satin pumps with crème threaded applique and faceted rhinestone embellishment on the toes. From Sak's Fifth Ave. Visible during the society ball Susanna (Taylor) and "Johnny" (Montgomery Clift) attend in New Orleans. Handwritten in blue ink on the interior of each shoe is, "Elizabeth Taylor #6". Exhibiting production wear, rubbing, age and soiling. In vintage good condition. **\$600 - \$800**



846. Elizabeth Taylor cocktail dress costume sketch by Helen Rose for the 1959 Academy Awards ceremony. (1959) Vintage original sketch accomplished in pencil, ink and gouache on 12.25 x 19 in. dove gray artist's leaf. Signed by the artist in the lower right beneath art. Designed for Taylor's personal wardrobe. Written in pen on the verso, "Given by Helen Rose to Eliz. Taylor (Sara Taylor gave to D.L.W.S.). Exhibiting age, handling and edge wear. Minor pinholes to the upper right. Retaining adhesive remnants on the verso. In vintage very good condition. **\$300 - \$500**



847. Costume jewelry earrings identical to those purchased by Elizabeth Taylor and copied by husband Mike Todd. (ca. 1960s) This is a vintage original set of (2) opulent dangling clip-on costume earrings identical to those Elizabeth Taylor bought in Paris and wore regularly. A time later when she wore them, she noticed they felt somehow different. It was revealed that her 3rd husband, Mike Todd, had replicated the costume earrings with actual diamonds set in platinum. This is the only such pair of earrings Allan Trivette has ever encountered. Measuring 3.25 x 1.25 in. An example of the often large but always exquisite jewelry that was a hallmark of this Hollywood icon. Exhibiting minor age. In vintage fine condition. **\$200 - \$300**





848. Elizabeth Taylor custom MGM studio dress form. (ca. 1950s–1960s) Vintage original wardrobe department dressmaker's form consisting of padded foam-filled cloth "skin" with ribbon and metal components over wooden substructure. Made to replicate Taylor's precise physical measurements with some tailor's markings in grease pencil and graphite in areas. With hook and eye back seam and matching fabric sash. The form is affixed to a wrought iron four-legged stand. Measuring 56 x 14 x 10 in. Exhibiting production use, age, minor wear. In vintage very good to fine condition. **\$800 - \$1,200**

849. Elizabeth Taylor "Cleopatra" (2) screen-used sphinx cat statues also seen in Julie Newmar and Eartha Kitt's "Catwoman" lairs in the Batman TV series. (TCF, 1963–1968) Original pair of elegantly imposing hollow fiberglass sphinx cat statues expertly studio painted in craquelure metallic silver and gold to appear as aged relics, previously seen with finishes appropriate to the production, i.e., stone finish for *Cleopatra* and later gold for *Batman*. Measuring approx. 56 x 15 x 26 in. Exhibiting age and production wear. In vintage very good to fine condition. **\$2,500 - \$3,500**



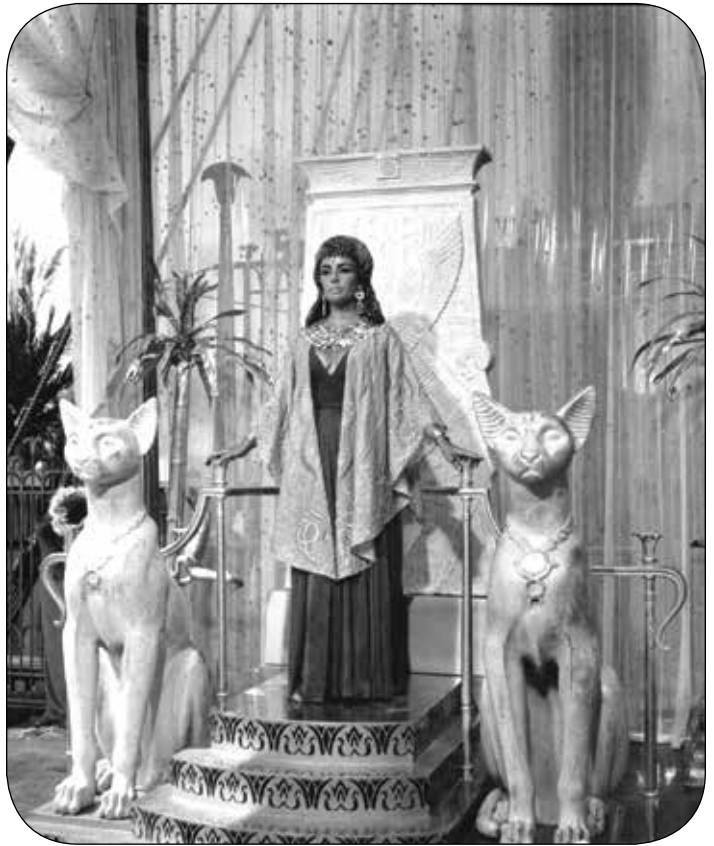
850. Elizabeth Taylor "Cleopatra" costume dagger from Cleopatra. (TCF, 1963) Vintage original metal dagger constructed of hollow cast brass with hollow blade and integral handle with tiered grip and enameled sculptural gems. With ornamental etched blood groove on the blade and a floral pommel. Housed in a matching brass sheath with animals in relief on the front and a clipping belt hook on the verso. Sheathed, the dull prop weapon measures 10 in. long by 1 in. wide. Exhibiting rubbing to colored enamel, age, production wear and expected patina. In vintage very good to fine condition. **\$1,500 - \$2,500**





851. Elizabeth Taylor “Cleopatra” “Entrance Into Rome” and interment gown with elaborate replica headpiece from *Cleopatra*. (TCF, 1963) Vintage original iconic gown and costume pieces including (1) sleeveless gold lamé floor-length gown with plunging neckline, embroidered feather motif of gold bullion thread and silver star sequins, split-paneled skirt, zipper front closure and an under-dress with silk bodice and pleated gold lamé skirt. Retaining the internal 20th Century Fox bias label handwritten with, “L. Taylor”. Includes (1) exacting replica headpiece constructed of multi-media including silver bugle beads and gold foil feathers, gold bullion applique piping, strung sequins, cast resin components and gilded and glittered embellishment all built on a leather lined interior shell. This costume was designed to represent the living embodiment of the goddess “Isis” and is highly visible in the film’s unforgettable scenes when ‘Cleopatra’ enters Rome, as well as the final scene when Cleopatra lies in state upon the sarcophagus in her tomb. Designed by Irene Sharaff who earned an Academy Award for her legendary efforts. The gown was featured in Debbie Reynolds’ Las Vegas “Hollywood Museum” from Feb. 1995 to April 1996. The costume was also loaned to the Field Museum in Chicago as part of the “Cleopatra, From History to Myth” exhibit Oct. 2001 to March 2002, and to Bulgari Jewelers in May 2013 for the after-screening reception they hosted for the film’s 50th anniversary gala at the Cannes Film Festival. The gown exhibits age, fraying to surface, production wear, thread pulls and loosening seams. Interior silk linings exhibit some breaching and splitting not visible when displayed. Also includes a seated mannequin featuring a likeness of Taylor’s face modeled from her actual life mask. In vintage, extremely well cared for very good condition.

\$20,000 - \$30,000



852. Elizabeth Taylor "Cleopatra" "Tarsus Arrival" teal gown and headdress from *Cleopatra*. (TCF, 1963) Vintage original dark teal silk jersey sleeveless gown with plunging neckline and trapunto corded bodice, full floor-length skirt with hook and eye and zipper back closure. Accompanied by a sheer antique blue silk cape embellished with beaded, sequined and embroidered motif of cobras in variegated shades of blue along the edges and iridescent sequins over all. The headdress wig is constructed of large black faceted iridescent shells affixed to a fabric base approximating the shape of a period Egyptian hairstyle and with a layer of glittered dark brown hair overlaid and finished with a replica dangling replica pearl. The gown retains the internal Casa d'Arte Firenze, Giuseppe Peruzzi bias label with, "E. Taylor Cleopatra" handwritten. Highly visible when worn for the spectacular arrival of "Cleopatra" (Taylor) in Tarsus upon her fabled barge. The costume is accompanied by a replica gold metal coin necklace included for display. Academy Award winning design by Irene Sharaff. Exhibiting minor age and production wear. In vintage fine condition. **\$25,000 - \$35,000**



853. Elizabeth Taylor “Cleopatra” lavender gown with test headdress designed by Irene Sharaff from *Cleopatra*. (TCF, 1963) Vintage original lavender silk jersey sleeveless gown with a bodice of tiny vertical pleats that relax at the cinched waist and cascade, flowing into a gathered floor-length skirt with hook and eye back closure. Retaining the internal Western Costume bias label handwritten, “50”. Accompanied by a matching test headdress of lavender silk embellished with oval, wire wrapped crystals. Retaining the internal Rex bias label with, “E. Taylor” handwritten. The gown, worn under a matching robe, is visible in the Alexander’s Tomb scene when Cleopatra (Taylor) reveals her pregnancy to “Caesar” (Rex Harrison). Exhibiting minor production wear and age. This Academy Award winning costume, designed by Irene Sharaff, remains in vintage fine condition. **\$8,000 - \$12,000**



854. Elizabeth Taylor “Cleopatra” coral gown by Irene Sharaff from *Cleopatra*. (TCF, 1963) Vintage original coral orange silk chiffon gown with sleeveless Trapunto bodice and pleated full-length skirt with side panels embellished with Eye of Horus, ankh, and djed pillar motif appliqué and embroidery in rust, orange, gold and silver bullion thread. With snap and zipper back closure. Retaining the internal 20th Century Fox bias label handwritten, “L. Taylor”. This costume is visible in the scene preceding Cleopatra’s (Taylor) entrance into Rome, where she begins to manipulate the narrative of being “invited” to attend Caesar’s (Rex Harrison) being named Emperor. This Academy Award winning costume, designed by Irene Sharaff, exhibits minor age and production wear. In vintage fine condition. **\$8,000 - \$12,000**



855. Elizabeth Taylor “Cleopatra” pink nightgown by Irene Sharaff from *Cleopatra*. (TCF, 1963) Vintage original sheer pink silk chiffon, ankle-length nightgown with collarless v-neck and flowing integral cape. Embellished with hand-embroidered gold bullion threaded serpents at the neckline, bust and hems. Visible in the scene where Cleopatra (Taylor) and Julius Caesar (Rex Harrison) are in bed when she tells him, “I will have many sons. Isis has told me.” Exhibiting very light age and production wear. In vintage fine condition. This was in Taylor’s possession until after her passing when it was sold at Christie’s The Collection of Elizabeth Taylor auction held December 2011, Lot 1663. **\$6,000 - \$8,000**



856. Elizabeth Taylor “Cleopatra” “How are the winds for Egypt” crown from the “Battle of Actium” in *Cleopatra* with a Taylor display bust. (TCF, 1963) Vintage original slate blue brushed felt blocked hat in the “double crown” style signifying rulership of upper and lower Egypt. The distinctive crown measures 15 in. tall x 10 in. wide. Replica cast resin, gold painted cobra insignia affixed to the front of the bucket brim for display. Lined in black felt with foam interior headband for comfort of wearer. Visible during the “Battle of Actium” scene when Cleopatra is mistakenly informed that “Mark Antony” (Richard Burton) was killed in battle. An Academy Award winning design by Irene Sharaff. Accompanied by a mannequin display head created from an Elizabeth Taylor facial life casting. Entire display measures approx. 15 x 10 x 12 in. In vintage fine condition. **\$6,000 - \$8,000**



857. Elizabeth Taylor “Cleopatra” Egyptian vanity table mirror prop from *Cleopatra*, subsequently used in *Lost in Space*. (TCF, 1963) Vintage original prop Egyptian vanity mirror constructed of cast composite materials, wood and metal. The U-shaped frame features 2-ram’s head finials at the top and a pedestal base with sculptural elements. A gold metal disc serves as the mirror and is mounted in the crux of the U-shaped frame. The frame and base are painted in metallic gold with some gray applied to features of the base. Expertly finished and antiqued overall. Measuring 12 x 21.5 x 4 in. Featured as set decoration in the epic *Cleopatra* and repurposed for subsequent use in the groundbreaking Sci-Fi TV series *Lost in Space* (1965–1968). Retaining studio markings on the base bottom. Exhibiting age, production wear and some cracking to frame. In vintage very good condition. **\$2,000 - \$3,000**



859. Original Egyptian table from *Cleopatra*. (TCF, 1963) Vintage original table constructed of wood with hollow fiberglass sphinx, expertly studio painted to resemble carved stone and gold. Measuring approx. 23.5 x 22 x 31 in. Exhibiting age and production wear. In vintage good condition. **\$1,000 - \$1,500**

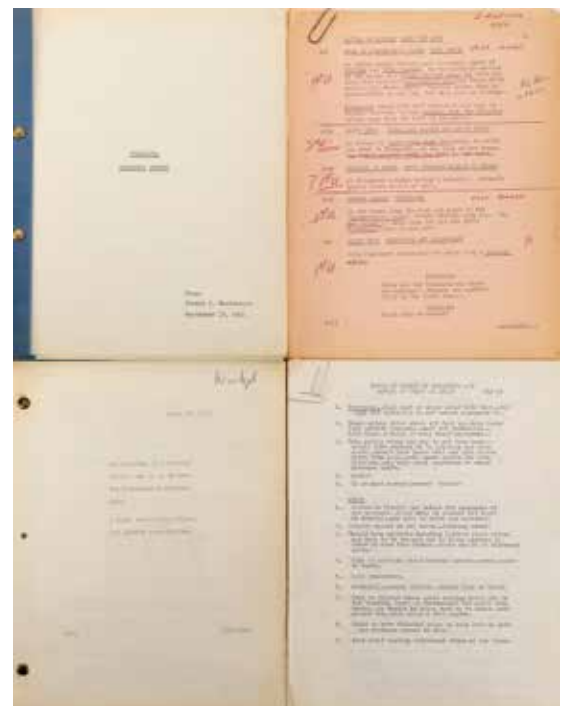


860. Elizabeth Taylor “Cleopatra” (2) wigs used as set decor in her Palace Chambers in *Cleopatra*, also used in *The Egyptian*. (TCF, 1963) Vintage original (2) fine black yarn wigs constructed upon stretch mesh bases and with elastic and felt interior elements with 1-wig embellished with wooden and glass beads and 1-wig embellished with gold coin discs. The beaded wig retains the internal Max Factor’s Studios bias label Rental No. typed, “181”. The coin ornamented wig is also attributed as previously worn by Anitra Stevens as “Queen Nefertiti” in *The Egyptian* (1954) and subsequently by a superficial character in the Julie Andrews movie musical *Star!* (1968). Exhibiting minor production wear and age. Retaining adhesive remnants on the interiors. In vintage very good to fine condition. **\$300 - \$500**



858. Richard Burton “Mark Antony” gladius and scabbard from *Cleopatra*. (TCF, 1968) Vintage original aluminum and brass Roman gladius sword with brass eagle head grip, and matching brass scabbard with leather cross body strap. Sword measures 21 x 2.5 in., scabbard measures 18 x 2.5 in. Exhibiting age, production wear and handling, with some pitting to brass components. In vintage good to very good condition. **\$4,000 - \$6,000**

861. *Cleopatra* Shooting Script from the collection of Production Manager Saul Wurtzel. (TCF, 1963) Vintage original studio bound and bradded 327-multi-color revision page Shooting Script written by Joseph L. Mankiewicz and dated “September 18, 1961” on the interior title page. The entire script features 2nd Unit Director Saul Wurtzel’s diagonal pen marks across each page designating that the scene has been shot. The script is accompanied by (1) 131-page shot for shot “Battle of Actium” scene camera breakdown hand annotated in red pen, dated “4/9/62” and written at the top corner “S. Wurtzel”, (1) 25+page bradded group of script page dated, “March 31, 1962” and with “Wurtzel” written in pen at the top right corner and (1) 12+ pages of loose production notes dated from May 16th to June 8th and including subjects like “Notes on Survey to Terrecina and Review of Ships at Anzio”, “Tape Notes”, “Production Notes as of May 28, 1962 from J.L.M.” (writer/director Joseph L. Mankiewicz) annotated by Wurtzel in red pen and more. From the collection of 2nd Unit Production Manager Saul Wurtzel. Exhibiting production wear and age. In overall vintage very good condition. **\$400 - \$600**

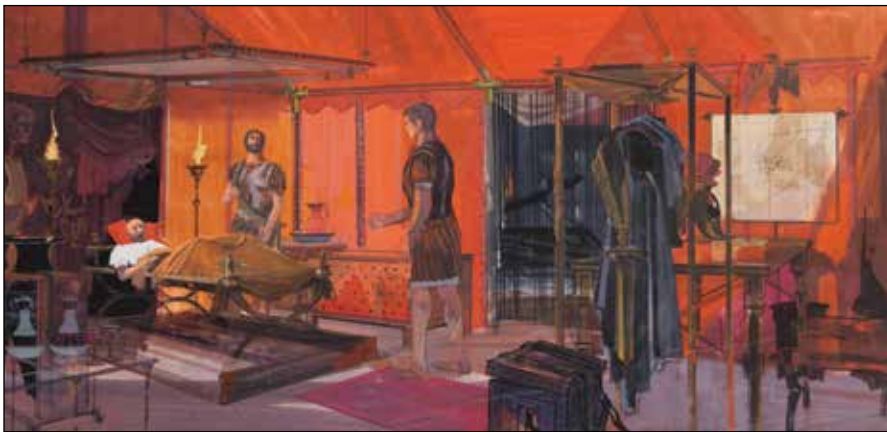




862. Elizabeth Taylor “Cleopatra” (2) figure-supporting modesty garments worn under diaphanous Egyptian gowns in *Cleopatra*. (TCF, 1963) Vintage original (2) custom tailored nude nylon undergarments including (1) nude mesh leotard with spaghetti shoulder straps, fine copper wire reinforcement in the bust and zipper back closure and (1) custom tailored nude stretch nylon leotard with boning reinforcement in the bodice, nude mesh shoulder straps and zipper back closure. Both garments retain the internal Western Costume bias label handwritten in pen on both, “Elizabeth Taylor”. Exhibiting age and production wear. In vintage very good to fine condition. **\$800 - \$1,200**



865. Elizabeth Taylor “Cleopatra” costume sketch by Irene Sharaff for *Cleopatra*. (TCF, 1963) Vintage original sketch accomplished in pencil and gouache on 15 x 20 in. artist’s leaf. With pencil notation in the upper left corner. Depicting the costume worn by Taylor as “Cleopatra” during the iconic barge sequence. Unsigned. Exhibiting edge toning, a 2.5 in. tear to the lower left, not affecting the art, damp staining to the lower edge, age handling and minor soiling. In vintage good to very good condition. **\$1,000 - \$1,500**



863. *Cleopatra* “Octavian’s Camp” large set design sketch. (TCF, 1963) Vintage original concept sketch accomplished in gouache on 32 x 43.5 in. artist’s leaf tipped to backing board visible through 37.75 x 17.75 in. mat. Depicting “Marc Antony” (Richard Burton) and “Octavian - Caesar Augustus” (Roddy MacDowell). With 7 x 3.25 in. title card affixed to the lower right, visible through mat window with, “Twentieth Century Fox “*Cleopatra*” Int. Octavian’s Camp Philippi”. Unexamined out of frame. Exhibiting age, production wear and handling. In vintage very good to fine condition. **\$600 - \$800**



864. Elizabeth Taylor “Cleopatra” oversize photo of entrance to Rome sequence from *Cleopatra*. (TCF, 1963) Vintage original gelatin silver photograph tipped to 10.85 x 14.5 in. unfinished foam board with 9.65 x 13 in. visible through tipped gold frame. In fine condition. **\$200 - \$300**



866. *Cleopatra* (2) costume and jewelry sketches by Rene Conley for “Cleopatra handmaidens”. (TCF, 1963) Vintage original (2) sketches accomplished in pencil, ink and gouache on 15 x 20 in. artist’s board. Including 1-profiles and 1-frontal. Both sketches feature minor pencil annotations in the borders. Attributed to designers Rene Conley, Vittorio Nino Novarese and Irene Sharaff, who were awarded an Academy Award for “Best Color Costume Design” for their *Cleopatra* designs. Exhibiting age, wear, handling and minor soiling. In vintage very good to fine condition. **\$300 - \$500**



867. Elizabeth Taylor (70+) costume sketch and wig photographs used by the wardrobe department during the Pinewood and Cinecitta shoots for *Cleopatra*. (TCF, 1963) Vintage original collection of (70+) photographs of wardrobe sketches and wigs on head forms, the majority with detailed production notes handwritten in thick blue marker on the recto, or pencil/pen on the verso, notes like, “wig 26 Ch # 50 - Cleos Apt she sends Rufio to Octavian”, “Wig 22. Change 35 Sc. 337, Int Brothel Cleopatra + Anthony play strip dice”, and “Wig No 18 Ch 55 - Cleos Bedroom Library - Throne Room - Cleopatra Watches Anthony Go. Appolodorus Warns Her About Desertion Rumors + Bids Caesarian Goodbye”. Many smaller photos exhibit side hole punches for production use. Measuring from approx. 8 x 10 in. to 9.4 x 11.75 in. Exhibiting age, production wear and handling, with mild waving and even toning. **\$200 - \$300**



868. Elizabeth Taylor (14) contact sheets from Cleopatra. (TCF, 1963) Vintage (14) original gelatin silver contact sheets from Cleopatra, (1) 8 x 10 in., and (13) 9 x 11.5 in., ranging from six to twelve images per sheet, majority of which are blown up from 35mm standard and panoramic negatives. Includes numerous remarkable character portrait studies and candids of Taylor, production set-ups, discussions with director and producer, panoramas of epic scenes and much more. Must be viewed in person for full appreciation. Several sheets have one or more tattered margins, though only a handful of images are affected. Good to very good condition overall. **\$200 - \$300**



869. Cleopatra (18) oversize production photos, some featuring Elizabeth Taylor and her children, plus (8) UK front of house color stills. (TCF, 1963) Vintage (18) original gelatin silver 8.25 x 10.75 in. photographs from Cleopatra documenting epic scenes, production setups, meetings with director and producer, and most notably Elizabeth Taylor and her children. Each exhibits studio credit stamp on verso, and (2) retain descriptive snipes. Lot also includes (8) UK front of house 8 x 10 in. color stills. Several of each size bear relatively minor verso tape stains, and just (1) of the color stills bears recto marginal tape stain. Overall very good condition. **\$200 - \$300**

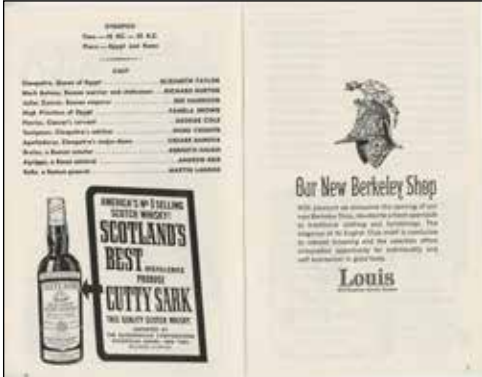


870. Cleopatra (55+) production negatives, most with vintage blow-up contact prints. (TCF, 1963) Collection of (55+) 35mm and (1) 5 x 7 in. production and continuity negatives for the infamous Elizabeth Taylor epic vehicle Cleopatra. An exceptional behind the scenes archive of daily production in the early weeks of shooting, as Eddie Fisher is present in some off-camera shots. Several also depict Taylor in discussion with director Joseph Mankiewicz. Virtually all are accompanied by individual blow-up contact prints measuring approx. 3 x 3 in., plus a few 35mm panoramic format as well. The (1) larger format is a glamour portrait of Taylor in character, and its contact print is direct sized. Vast majority of prints are marked in red for publication formatting, otherwise very good to fine condition. **\$200 - \$300**



871. Cleopatra (7) color transparencies and (12) color negatives. (TCF, 1963) Collection of (7) vintage color 4 x 5 in. transparencies in paper mounts. Depicting set portraits of Elizabeth Taylor as the Egyptian ruler and spectacular scenes from the film. Also includes (12) color copy negatives ranging in size from 2.75 x 3.75 in. to 4 x 5 in. Primarily production views of Taylor and Richard Burton as "Mark Antony". Light handling. All in very good condition. **\$200 - \$300**

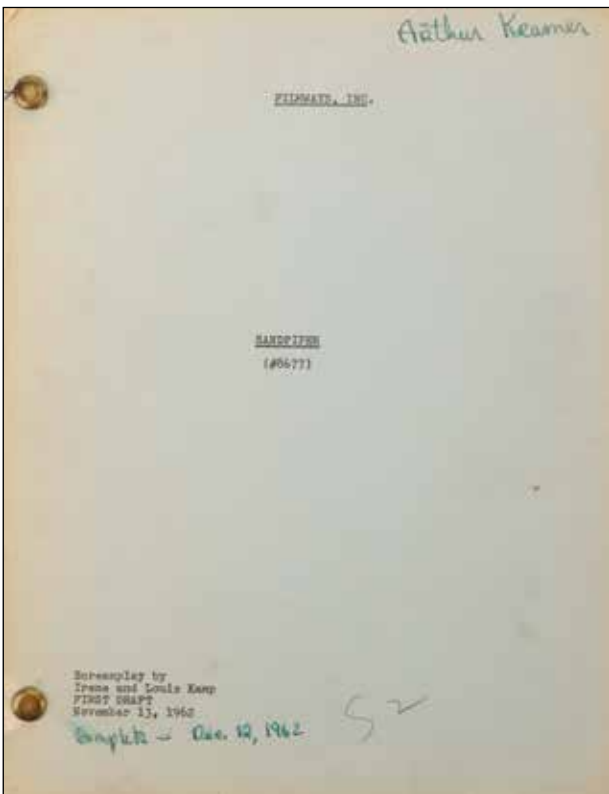
872. Elizabeth Taylor (12) rare promotional items, US and international premiere tickets, and ephemera from Cleopatra. (TCF, 1963) Vintage original collection of (12) promotional items including (1) brass metal tetradrachm pendant with relief Latin and Cleopatra/Caesar profiles on the recto, engraved "Attended First Showing of Cleopatra" on the verso, measuring 1.15 x 1.25 in., (3) paper tickets measuring from 7 x 4 in. to 8.5 x 3.75 in., (1) mail order ticket form measuring 10 x 5 in., (1) World's Finest Chocolate wrapper measuring 7 x 2 in., (1) 12-page playbill measuring 5 x 8.75 in., (1) tent-fold heavy cardstock table advert measuring 3.75 x 5.75 in., and (5) Italian post envelopes with Twentieth Century Fox and Cleopatra on the back flaps. Exhibiting age and wear. In vintage very good to fine condition. **\$200 - \$300**



873. Cleopatra (5) Taylor and Burton vintage Halco Halloween masks including 1-in original box. (TCF, 1963) Vintage original (5) Cleopatra-related commercial costumes including (4) vacuum formed children's Halloween masks with 3-Taylor as "Cleopatra" and 1-Richard Burton as "Marc Antony" ranging in size from 10.5 12 in. to 7 x 11 in. and (1) boxed Halco brand costume with 1-vacuum formed Cleopatra mask and including a 3-piece children's Halloween costume consisting of blouse, pants and vest. Masks exhibit minor edge cracking. Halco box is missing the cellophane window. All in vintage very good to fine condition. **\$200 - \$300**



874. Elizabeth Taylor (3) *Cleopatra* promotional tie-in beauty products. (TCF, 1963) Vintage original set of (3) beauty products including (1) Revlon brand “Sphinx Eyes” makeup pallet with 3-unused shadows and 2-brushes in a white plastic mirrored compact with gold gilt text, border and logo on the cover, with original box and application pamphlet, (1) Revlon brand unopened “Sphinx Pink” doll lipstick with plastic “Cleopatra” head with black and gold ribbon “hair”, wrapped in embroidered wide tapestry-style ribbon “dress” with gold metal and green velvet base, presented in original unopened plastic box with ribbon trim and (1) unopened Colgate Palmolive brand *Cleopatra* soap in original box. Exhibiting age, wear and handling. In vintage very good to fine condition. **\$200 - \$300**



875. *The Sandpiper* First Draft script. (MGM, 1965) Vintage original studio bound and brad-ded 138-multi-color revision page First Draft script written by Irene and Louis Kamp and dated November 13, 1965 on the interior title page. Written on the cover is, “Arthur Kramer” and “Complete-Dec. 12, 1962”. Cover exhibits edge wear, age and soling. Lower brad hole is breached. In vintage very good condition. **\$200 - \$300**



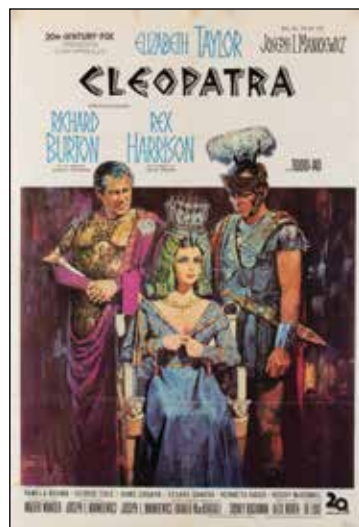
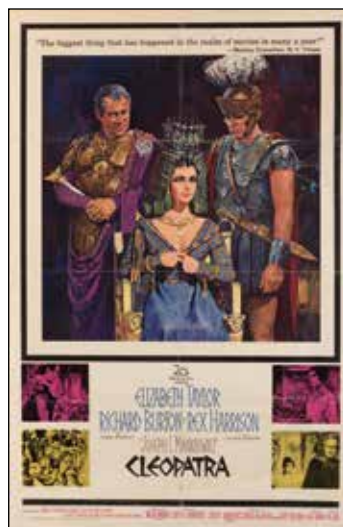
877. Elizabeth Taylor winter white gown by Tiziani worn to Princess Grace’s “Scorpio Ball” with replica Taylor-Burton Diamond necklace. (1969) Vintage original winter white chiffon sleeveless gown with plunging neckline, draped and ruched bodice and integral multi-layered, floor-length voluminous skirt. Trailing chiffon floor-length streamers from each shoulder and with hook and eye and zipper back closure. With ivory satin lining. Original matching belt not present. Designed by Tiziani of Rome, who employed a young Karl Lagerfeld at the time, and worn by Taylor to Princess Grace of Monaco’s November 1969 “Scorpio Ball”, where Taylor’s legendary 69.42 carat pear-shaped diamond made its public premiere. A faceted Zirconia replica in silver metal setting of this iconic necklace is included in the lot. The dress exhibits minor age and wear. Floor length streamers retain some soiling. In vintage very good to fine condition. This was in Taylor’s possession until after her passing when it was sold at Christie’s The Collection of Elizabeth Taylor auction held December 2011, Lot 1705. **\$3,000 - \$5,000**



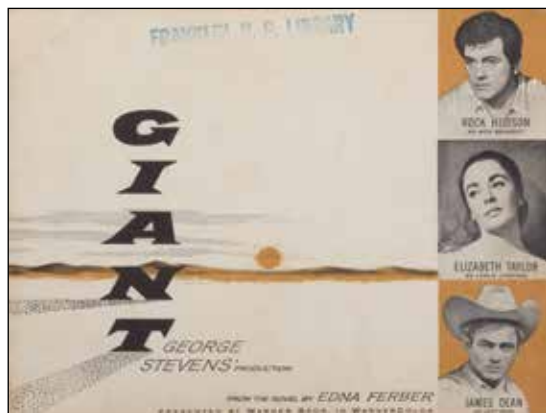
876. Elizabeth Taylor “Pearl Slaghoople” prop “Krupp Diamond” ring from *The Flintstones*. (Universal, 1994) Original “prehistoric” prop version of an iconic piece of Taylor’s personal real-life jewelry, “The Krupp Diamond.” Constructed of a large faceted quartz crystal upon a .75 in. round metallized cast resin crude ring setting. The 1 x .75 in. Quartz crystal has been backed with reflective foil to allow it to refract light to approximate the sparkle of a real diamond. Exhibiting minor production wear. In fine condition. **\$500 - \$700**



878. Elizabeth Taylor “Katherine Cole” red beaded gown by Nolan Miller from *Hotel*, also worn to the Starlight Foundation Awards. (Spelling TV, 1983-1988) Vintage original princess-sleeved ruby-red evening gown with zipper back closure. The red silk, floor length gown features a front slit to knee, slight gather at front waist, hand beaded in red bugle beads in a “cracked ice” design, and with decolleté neckline and cuffs trimmed in emerald cut rhinestones. Retaining the Nolan Miller internal bias label. Visible in the *Hotel* Episode: “Intimate Stranger”, which aired Sept. 24, 1984, and again worn by Taylor when she received the Starlight Award on Feb. 14, 1985. Exhibiting minor wear. In vintage fine condition. **\$1,000 - \$1,500**

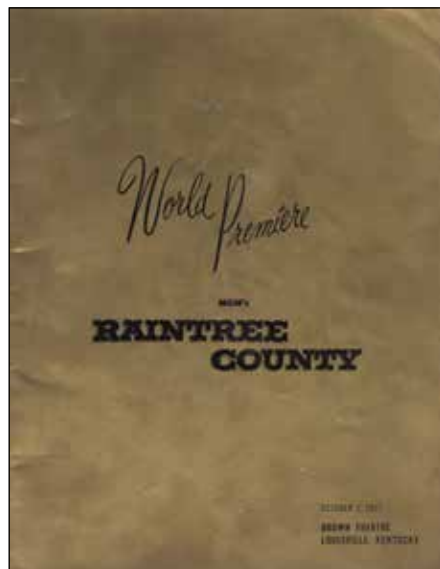


880. Elizabeth Taylor (21) programs, lobby cards, folded posters and ephemera for *Cleopatra*. (TCE, 1963) Collection of promotional ephemera including (1) US 27 27 x 40 in. 1-sheet poster, (1) British 40 x 30 in. “Alternate” quad poster, (1) Australian 26.25 x 39.5 Academy Awards 1-sheet poster, (1) US 27 x 41 in. Spanish language 1-sheet poster, (1) Danish 21.5 x 31 in. 1-sheet poster, (1) Spanish 27 x 39 in. 1-sheet poster, (1) Argentinian 28 x 43 in. 1-sheet poster, (1) German 24.25 x 33 in. Terpnig-style A1 poster, (1) German 23.25 x 33 in. A1 poster, (1) Yugoslavian 12.5 x 26.75 in. poster, (1) pair of Sabrina *Cleopatra* branded nylons from Israel, (2) complete sets of 8-US lobby cards [blue set and pink set], (1) French program, (1) Danish program, (1) British program, (1) Spanish program, (1) German program, (1) Japanese program, (1) Japanese continuous release program, (1) Japanese R-70 program, (1) Japanese R-77 program, (1) French pressbook, (1) US R-2001 press kit, (1) US campaign book with advertising supplement, (8) Mexican lobby cards, (1) British pressbook. Exhibiting some handling, tears, toning, pinholes, corner loss, and wear. In generally good to very good condition. **\$200 - \$300**



879. Elizabeth Taylor international premieres and roadshow posters and ephemera for *Cleopatra*.

(1) US 27 x 41 in. 1-sheet Roadshow Style B poster, (1) Roadshow window card, (1) Rivoli Theatre premiere windowcard, (1) Rivoli Theatre premiere 56 x 11 in. marquee banner (9) lobby color full-bleed cards with title lobby card, (1) souvenir program, (1) midget window card, (1) “Feature Stories” press folder, (1) European gala premiere program from the Dominion Theatre in London, (1) Australian premiere herald, (1) Spanish 27 x 28 in. special poster, (1) Foreign 23.25 x 37 in. special poster with playdate field, and (1) Argentinean approx. 29 x 43 in. special landscape format poster. Exhibiting handling, some pinholes, marginal tears, and tape repair. In generally vintage good to very good condition. **\$200 - \$300**



881. Elizabeth Taylor collection of International film programs. (ca. 1950s-1960s) Vintage original (25+) programs and ephemera including (12+) American and European programs and (12+) Asian programs for titles including *Taming of the Shrew*, *Giant*, *Who's Afraid of Virginia Woolf?*, *Ivanhoe*, *Raintree County*, *The Sandpiper*, *Father of the Bride*, *Little Women*, *A Place in the Sun*, *Cat on a Hot Tin Roof*. All exhibiting age, handling, and minor soiling. In vintage very good to fine condition. **\$200 - \$300**

882. Elizabeth Taylor (14) campaign books, press books, and press sheets.

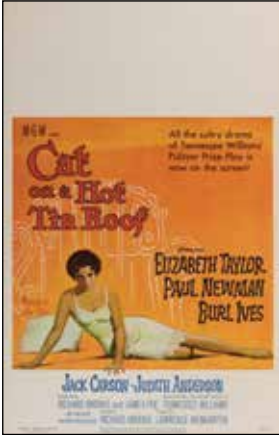
(Various Studios, 1946–1966) Vintage (14) promotional guides for Elizabeth Taylor films. Including (1) *Giant* campaign book, (1) *Gaint* press book, (1) *Raintree County* press book, (1) *Suddenly, Last Summer* press book, (1) *Butterfield 8* press book, (1) *The Sandpiper* campaign book, (1) *Cat on a Hot Tin Roof* press book with herald, (1) *A Place in the Sun* press book, (1) *Father of the Bride* press book, (1) *Courage of Lassie* press book, (1) *Courage of Lassie* “Children’s Manitee” re-release press book, (1) *Little Women* (R-62) press sheet, (1) *The Girl Who Had Everything* press book, (1) *Who’s Afraid of Virginia Woolf* campaign book, (1) *Who’s Afraid of Virginia Woolf* press book. Some folds, toning, marginal tears, and general handling. A few cuts though the vast majority are complete. In generally vintage good to very good condition. **\$200 – \$300**



883. Elizabeth Taylor rare Russian poster for *Cleopatra*. (TCF, 1963/1978) Vintage original 29.75 x 32.5 in. Russian poster for the first Soviet release of the decadent period epic. Featuring unique, ancient Egyptian inspired artwork replete with hieroglyphics. Linen-backed but otherwise unrestored. Exhibiting a raised line at bottom right where the poster has ever so slightly bunched on the back- ing. Otherwise in fine condition. **\$400 – \$600**



884. Elizabeth Taylor (150+) US and foreign lobby cards and heralds. (Various Studios, 1944–1965) complete set of (8) *National Velvet* Spanish language release lobby cards, (4) *Little Women* lobby cards with title lobby card signed by June Allyson, (1) *Courage of Lassie* lobby card, (1) *Courage of Lassie* Mexican lobby card, (3) *Conspirator* with title lobby card, (3) *Father of the Bride* lobby cards, (8) *Father of the Bride* Mexican lobby cards, complete set of (8) *Father of the Bride* (R-62) lobby cards, complete set of (8) *A Place in the Sun* lobby cards, (1) *Raintree County* lobby card, (7) *A Place in the Sun* Mexican lobby cards, complete set of (8) *A Place in the Sun* R-69 lobby cards, (1) *Raintree County* photo lobby card, (6) *Raintree County* Mexican lobby cards complete set of (8) *Cat on a Hot Tin Roof* lobby cards & (1) duplicate, (8) *Cat on a Hot Tin Roof* Mexican lobby cards, (6) *Giant* lobby cards, (3) *Butterfield 8* with title lobby card, (6) *Butterfield 8* Mexican lobby cards, (1) *Butterfield 8* R-66 lobby card, (1) *The Girl Who Has Everything* title lobby card, (5) *The Girl Who Has Everything* Mexican lobby cards, complete set of (8) *Suddenly, Last Summer* lobby cards, (8) *Suddenly, Last Summer* Mexican lobby cards, complete set of (8) *Who’s Afraid of Virginia Woolf?* lobby cards, (3) *Who’s Afraid of Virginia Woolf?* French lobby cards, and (2) *The Sandpiper* lobby cards. Also includes (25+) color stills from *Butterfield 8*, *Giant*, *Raintree County*, and *The Sandpiper*; (8) *Suddenly, Last Summer* English FOH stills, (12) *Giant* French lobby cards, and (35+) Foreign heralds and programs. Exhibiting some creases, tears, tape repair, pinholes, toning, and general handling. Condition ranges widely with most good to very good. **\$200 – \$300**



885. Elizabeth Taylor collection of (15+) US and foreign window-card size posters. (Various Studios, 1940s–60s) Collection of vintage window card-sized posters including (1) *A Place in the Sun* US window card [trimmed], (1) *The Girl Who Had Everything* US window card [trimmed], (1) *Giant* US window card, (1) *Cat on a Hot Tin Roof* US window card, (1) *Butterfield 8* US window card, (1) *Suddenly Last Summer* US window card, (1) *Who’s Afraid of Virginia Woolf?* US window card, (1) *The Sandpiper* US window card, (1) *Courage of Lassie* Italian photobusta, (1) *Cat on a Hot Tin Roof* Belgian window card, (1) *Little Women* Belgian window card, (1) *Rhapsody* Belgian window card, (1) *The Girl Who Had Everything* Belgian window card, (1) *A Place in the Sun* Belgian window card, (1) *Raintree County* Belgian window cards, (1) *Butterfield 8* Belgian window card, (1) *Suddenly Last Summer* Belgian window card, (2) *Raintree County* Italian portrait standees. May include some re-release material. Exhibiting some missing playdate fields, used play date fields, staple holes, pinholes, toning, tears, tattering, and general handling. Most in good to very good condition. **\$200 – \$300**



886. Elizabeth Taylor collection of small to medium format posters for *Cleopatra*. (TCF, 1962) Collection of vintage half-sheet-sized posters including (6) Italian photobustas, from different releases, (3) Belgian window cards, , (1) German 24.25 x 33 in. Terpning-style A1 poster, (1) German 23.25 x 33 in. A1 poster, (1) Yugoslavian 12.5 x 26.75 in. poster, (1) French program, (1) Danish program, (1) British program, (1) Spanish program, (1) German program, (1) Japanese program, (1) Japanese continuous release program, and (1) French affiche. Exhibiting staple holes, pinholes, toning, tears, tattering, and general handling. Most in good to very good condition. **\$200 – \$300**



887. Elizabeth Taylor collection of US half-sheet posters. (Various Studios, 1940s-60s) Collection of vintage US half-sheet-posters (1) Butterfield 8 "B", (1) The Girl Who Had Everything "A", (1) The Girl Who Had Everything "B", (1) Cat on a Hot Tin Roof "B", (1) Butterfield 8 "A", (1) The Sandpiper, (1) Who's Afraid of Virginia Woolf?, (1) Suddenly Last Summer "A", (1) Suddenly Last Summer "B", (1) Raintree County "A", (1) Raintree County "B", (1) Little Women (R-62), (1) National Velvet (R-71), and (1) Giant (R-62). Condition varies widely. Most good to very good. **\$200 - \$300**

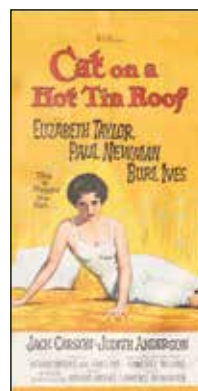
888. Elizabeth Taylor collection of English-language film posters. Including: (1) Butterfield 8 30 x 40 in., (1) Butterfield 8 Oscars 1-sheet, Suddenly Last Summer 30 x 40 in., The Sandpiper 30 x 40 in., Giant (R-63) 30 x 40 in., (1) Raintree County 1-sheet, (1) Raintree County 30 x 40 in., 1-sheet, (1) Raintree County UK quad, (1) Cat on a Hot Tin Roof 1-sheet, (1) Cat on a Hot Tin Roof UK Quad, (1) National Velvet foreign 1-sheet, (1) Little Women 1-sheet, (1) Conspirator 1-sheet, (1) Father of the Bride 1-sheet, (1) A Place in the Sun (R-59) 1-sheet, and many more. Condition varies widely. Most good to very good. **\$200 - \$300**



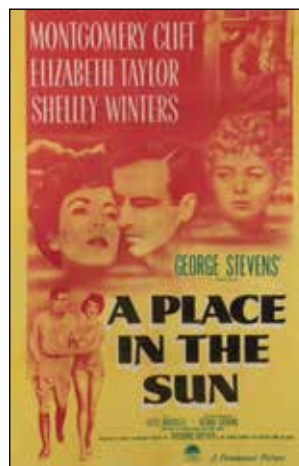
889. Elizabeth Taylor collection of foreign half-sheet size posters. (Various Studios, 1940s-60s) Collection of vintage half-sheet-sized posters including (6) Father of the Bride (R-63) Italian photobustas, (10) Little Women Italian photobustas, (5) Butterfield 8 Italian photobustas, (7) Giant Italian photobustas from different releases, (1) Giant Japanese B2 poster, (3) Raintree County Italian photobustas, (9) Suddenly, Last Summer Italian photobustas from different releases, (3) Cat on a Hot Tin Roof Italian photobustas from different releases, (10) Who's Afraid of Virginia Woolf? Italian photobustas from different releases, and (7) The Flintstones Italian photobustas. Exhibiting some creases, pinholes, tears, handling, and wear. Condition ranges widely, with most good to very good. **\$200 - \$300**



890. Elizabeth Taylor collection of foreign-language film posters. (Various Studios, 1940s-60s) German: (2) Butterfield 8, (1) Suddenly Last Summer; Danish: (1) A Place in the Sun (on linen), (1) Who's Afraid of Virginia Woolf?, (1) The Sandpiper, (1) Cat on a Hot Tin Roof; Turkish: Butterfield 8; Spanish Language: The Sandpiper, The Courage of Lassie, (2) A Place in the Sun, Father of the Bride, (1) Raintree County (on linen), (3) Butterfield 8, Suddenly Last Summer, Cat on a Hot Tin Roof; and French: The Sandpiper affiche, (1) Butterfield 8 affiche. Condition varies widely. Most good to very good. **\$200 - \$300**



891. Elizabeth Taylor collection of US and foreign insert-size posters. (Various Studios, 1940s-60s) Collection of vintage insert-sized posters including (1) Conspirator US insert, (1) National Velvet US insert, (1) Cat on a Hot Tin Roof US insert, (1) The Girl Who Had Everything US insert, (1) Raintree County US insert, (1) Suddenly, Last Summer US insert, (1) Butterfield 8 US insert, (1) Who's Afraid of Virginia Woolf? US insert, (1) Butterfield 8 Swedish stolpe, (1) Giant French insert, (1) The Sandpiper Italian locandina, (1) Cat on a Hot Tin Roof Australian daybill (1) Cat on a Hot Tin Roof Italian locandina, (1) Raintree County Australian daybill, (1) Raintree County Italian locandina, (1) Raintree County Swedish stolpe, (1) Father of the Bride Swedish stolpe, (1) Father of the Bride Australian daybill, (1) A Place in the Sun Swedish stolpe, (1) Suddenly, Last Summer Italian locandina, (1) Who's Afraid of Virginia Woolf? Yugoslavian insert poster, (1) The Sandpiper Australian daybill, (1) National Velvet Australian daybill, (1) Cat on a Hot Tin Roof Australian daybill, and (1) Butterfield 8 Australian daybill. May include some re-release material. Exhibiting pinholes, used playdate fields, border loss, edge tears, toning, and general handling. Most good to very good. **\$200 - \$300**



892. Elizabeth Taylor collection of (16) 1-sheet through 3-sheet size rolled or linen-backed posters. (Various, 1940s-1960s) Vintage (16) original and reissue US and international film posters of Elizabeth Taylor which are either unfolded or linen-backed. Includes Cat on a Hot Tin Roof 3-sheet and 40x60, Conspirator 3-sheet, Taming of the Shrew German A0, Butterfield 8 (2) 40x60s, The Sandpiper 40x60, Raintree County (3) door panels, Giant 1-sheet and R'63 40x60, A Place in the Sun 1-sheet, National Velvet 1-sheet, Courage of Lassie Argentine 1-sheet and Personality portrait 1-sheet for foreign distribution. Condition varies somewhat, though generally good to very good overall. **\$200 - \$300**



893. Elizabeth Taylor collection of (7) large-format rolled or linen-backed posters. (TCF 1963) Collection of (7) large-format posters for the period epic ranging in size from 39 x 55 in. to 81 x 81 in.. Linen-backed posters include: (1) French Double Grande, (1) US 3-sheet, (2) US 6-sheets, and (1) Italian 1F. Also with (2) rolled US 40 x 60 posters. Linen-backed posters with varying degrees of restoration. Rolled posters with some edge tattering, toning, and handling creases. In good to very good condition. **\$200 - \$300**



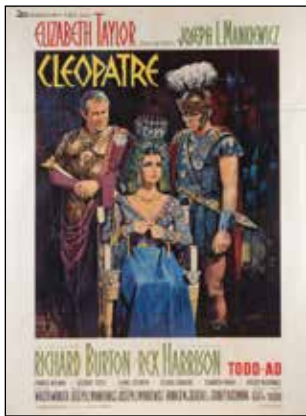
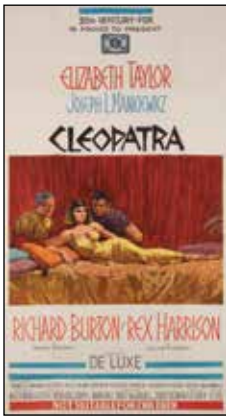
895. Elizabeth Taylor collection of (11) folded 3-sheet and 40x60 posters. (Various Studios, 1940s-60s) Collection of US 3-sheet and 40 x 60 in. posters for Elizabeth Taylor films. Including 3 sheets: (1) *Raintree County*, (1) *Who's Afraid of Virginia Woolf*, (1) *The Sandpiper*, (1) *Father of the Bride* [partial], (1) *The Big Hangover*, (1) *Butterfield 8*, (1) *Giant* (R-63), (1) *National Velvet* [Spanish language]; and 40 x 60 in.: (1) *Who's Afraid of Virginia Woolf?*, (1) *The Sandpiper*. Condition varies, though majority good to very good. **\$200 - \$300**



894. Elizabeth Taylor collection of (9) foreign large-format linen-backed posters. (Various, 1940s-1960s) Vintage (9) original and reissue international film posters of Elizabeth Taylor which are linen-backed. *Rhapsody* Italian 4F, *Cynthia* Italian 4F, *Suddenly Last Summer* Italian 4F, *Giant* R'63 Italian 4F, *Who's Afraid of Virginia Woolf* Italian 4F, *A Place in the Sun* French Grande-Format, *Butterfield 8* French GF, *Cat on a Hot Tin Roof* French GF and *The V.I.P.s* French GF. Condition varies somewhat, though generally good to very good overall. **\$200 - \$300**



896. Elizabeth Taylor collection of (9) folded French and German large-format posters. (Various Studios, 1940s-60s) Collection of French grande and German A0 posters for Elizabeth Taylor films. German: (1) *Suddenly Last Summer*; French: (1) *Suddenly Last Summer*, (1) *The Comedians*, (1) *Reflections in a Golden Eye*, (1) *Giant*, (1) *Taming of the Shrew* 4p, (1) *Who's Afraid of Virginia Woolf?*, (1) *Taming of the Shrew*, (1) *Ivanhoe* 4p. Condition varies widely. Most good to very good. **\$200 - \$300**



897. Elizabeth Taylor Cleopatra collection of (6) large-format posters and (9) set-design blueprints. (TCF, 1963) Collection of large format posters for *Cleopatra* including (1) Italian 2F, (1) Italian 4F, (1) Australian 3-sheet, (1) French Grande, (1) continuous release US 3-sheet, and (1) US 24-sheet. Also includes (9) production blueprints for Alexandria Ext, Sphinx Alexandria, Roman Forum, Alexandria Palace, Alexandria for Rostrum Levels, and more. Blueprints in very good condition. Posters vary, but most good to very good. **\$200 - \$300**



898. Elizabeth Taylor collection of (12) folded Italian 2F posters. (Various Studios, 1940s-60s) Collection of Italian 2F posters for Elizabeth Taylor films. Including: (1) *A Place in the Sun*, (1) *Butterfield 8*, (3) *Cat on a Hot Tin Roof* [various releases], (1) *Who's Afraid of Virginia Woolf*, (1) *Reflections in a Golden Eye*, (1) *Conspirator*, (1) *Courage of Lassie*, (2) *Suddenly Last Summer* [various releases], and (1) *Raintree County*. Condition varies widely. Most good to very good. **\$200 - \$300**



899. Elizabeth Taylor collection of (11) folded Italian 4F and 8F large-format posters. (Various Studios, 1940s-60s) Collection of enormous Italian 4F and 8F posters for Elizabeth Taylor films. Including 4F: (1) Butterfield 8, (2) The Sandpiper, (2) Cat on a Hot Tin Roof, (1) Doctor Faustus (Stage), (1) Taming of the Shrew, (1) Identikit, and (2) Conspirator; and 8F: (1) Raintree County. Condition varies widely. Fair to very good. **\$200 - \$300**



902. Collection of (6) folded large-format posters including *Unsinkable Molly Brown* signed by Debbie Reynolds. (Various, 1950s-1970s) Vintage (6) original and reissue US and international large-format folded film posters. Includes Unsinkable Molly Brown 6-sheet (signed and inscribed by Debbie Reynolds), Cleopatra R'1952 6-sheet, Hello Dolly! 3-sheet, Funny Girl Italian 2F, She 6-sheet and Night of Dark Shadows 3-sheet. Condition varies somewhat, though generally good to very good overall. **\$200 - \$300**



903. *Sound of Music* collection of posters and ephemera. (TCF, 1965) Collection of promotional material for the original release of the film of the classic musicals including a US 6-sheet, US 1-sheet, US window card, US program, Japanese program, and others. Also includes a *Mary Poppins* 6-sheet.. In generally very good condition. **\$200 - \$300**



900. Elizabeth Taylor collection of (6) folded 6-sheet and 24-sheet posters. (Various Studios, 1940s-60s) Collection of mammoth 6-sheet and 24-sheet (billboards) for Elizabeth Taylor films. Including 6-sheets: (1) Raintree County, (1) Cat on a Hot Tin Roof/ Butterfield 8 Reissue, (1) Who's Afraid of Virginia Woolf, (1) The Girl Who Had Everything, (1) The V.I.P.s; 24-sheet: (1) The Sandpiper. Condition varies, though majority good to very good. **\$200 - \$300**



901. Elizabeth Taylor and Charlton Heston collection of (9) 6-sheet size linen-backed posters. (Various, 1940s-1960s) Vintage (8) original US 6-sheet size posters of Elizabeth Taylor and (1) of Charlton Heston which are linen-backed. Includes Cat on a Hot Tin Roof, Conspirator, Butterfield 8, Suddenly Last Summer, Giant, A Place in the Sun, National Velvet, Father of the Bride and The Ten Commandments. Condition varies somewhat, though generally good to very good overall. **\$200 - \$300**



904. Federico Fellini Argentinian 1-sheet poster for *La Dolce Vita*. (Cineriz, 1960) Vintage original Argentinian 29 x 43 in. 1-sheet poster for Federico Fellini's expose of urban ennui amidst the glitterati of the Italian capital. Linen-backed with light retouching to original folds. Otherwise, in very good condition. **\$1,000 - \$1,500**



905. *Breakfast at Tiffany's*'s original pressbook. (Paramount, 1961) Vintage original oversize 15-page, plus 1-supplement, pressbook. Includes exploitation and advertising materials with star bios and images of posters and newspaper ads, lobby cards and other campaign images. The book retains a single crease from folding in half. Exhibits age, wear, minor edge tears, chipping and spidering to the spine and light staining. One ad clipped. In vintage very good condition. **\$200 - \$300**



906. Stuart Whitman "Paul Regret" suit from *The Commacheros*. (TCE, 1961) Vintage original (2) piece suit with (1) 2-tone green wool tuxedo coat with unique swallow tail cut-out green velvet lapel and collar, brass buttons, green velvet on cuffs and green and black velvet button accents, interior lined in green silk and (1) pair of gray wool trousers with green velvet piping down outer legs, ribbon stirrups, and side zipper closure. Both retain internal, "Western Costume" bias labels typed, "Stewart Whitman". Exhibiting age, production wear and handling, with some rubbing to velvet. In vintage very good condition. **\$400 - \$600**



907. Stuart Whitman "Paul Regret" jacket from *The Commacheros*. (TCE, 1961) Vintage original red wool coat with oversized collar, notched lapel, 2-hip slash pockets and black grosgrain piping, interior lined in red silk. Retaining internal, "Western Costume" bias label with typed "Stuart Whitman". Exhibiting minor age, production wear and handling. In vintage fine to very fine condition. **\$300 - \$500**



908. *Fantastic Four* #1 (CGC 3.5). (Marvel, 1961) Vintage original comic featuring the first appearances of "Mr. Fantastic", the "Human Torch", the "Invisible Girl", "The Thing", and the "Mole Man". Written by Stan Lee, penciled by Jack Kirby, inked by George Klein and Christopher Rule, published November 8, 1961. Exhibiting age, wear and handling. Slabbed with CGC Universal 3.5. In vintage good condition. **\$3,000 - \$5,000**



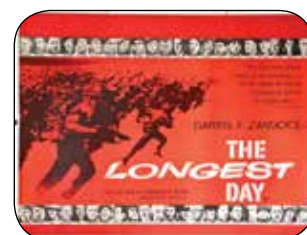
909. *Fantastic Four* #8 (CGC 2.5) and *Fantastic Four Annual* #2 (CGC 0.5). (Marvel, 1962-1964) Vintage original (2) comics including (1) *Fantastic Four* #8 featuring the first appearances of "Puppet Master", and "Alicia Masters". Written by Stan Lee, penciled by Jack Kirby, inked by Dick Ayers, published August 9, 1962, and (1) *Fantastic Four Annual* #2 featuring the first appearances of "Werner von Doom" and "Boris", with detailed origin story of "Dr. Doom", written by Stan Lee, penciled by Jack Kirby, inked by Sol Brodsky, Chic Stone, Joe Sinnott, published December 2, 1964. Exhibiting age, wear and handling. *FF* #8 slabbed with CGC Universal 3.5. *FF Annual* #2 slabbed with CGC Qualified 0.5. In vintage poor to good condition. **\$200 - \$300**



910. *Fantastic Four #5* (CGC 2.0). (Marvel, 1962) Vintage original comic featuring the first appearance of "Doctor Doom". Written by Stan Lee, penciled by Jack Kirby, inked by Christopher Rule, published July 1, 1962. Exhibiting age, wear and handling. Slabbed with CGC Universal 2.0. \$800 - \$1,200



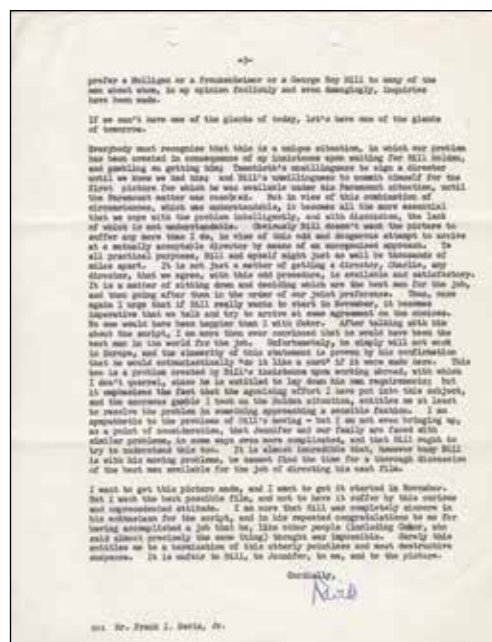
911. *Journey Into Mystery #83* (CGC 1.0). (Marvel, 1962) Vintage original comic featuring the first appearances of "Thor", "Donald Blake", the "Kronans", and "Mjolnir". Written by Stan Lee, penciled by Jack Kirby, Don Heck, Steve Ditko, Joe Maneely, inked by Joe Sinnott, Don Heck, Steve Ditko, Joe Maneely. Published July 31, 1962. Exhibiting age, wear and handling. Slabbed with CGC Universal 1.0. \$200 - \$300



912. Darryl F. Zanuck's (550+) piece production archive from *The Longest Day*. (TCF, 1962) Vintage original production archive including (2) 3 in. production binders with 500+ pages of typed call sheets and production reports in both English and French, (60+) typed pages of cast and crew contact information and budget, (1) yellow folio with 195+typed, handwritten and copied pages relating to a Zanuck biography, and (1) gelatin silver double-weight 8 x 10 in. photograph of Zanuck with 4-Star General Hoyt S.Vandenberg inscribed, "To Darryl with memories of the "Rock", Hoyt S. Vandenberg... [illegible]". Exhibiting age and production wear with toning and minor corner loss to some pages and photo. In overall vintage good to very good condition. \$800 - \$1,200



913. David O. Selznick typed letter signed to agent Charles K. Feldman regarding the long and difficult casting of *Tender is the Night*. (TCF, 1962) Vintage original 3-page typed letter on 8.5 x 11 in. "David O. Selznick" letterhead dated, "21 August 1959". Written from Selznick to Famous Artists Corp. founder and agent Charles K. Feldman regarding the casting of William Holden and the search for an appropriate director acceptable to all parties. In the body of the letter, Selznick mentions major players like John Ford, Laurence Olivier, King Vidor, George Cukor and others. He is very candid in his assessment, not of a respective director's talents, but with their appropriateness to the particular project. The letter reads, in part: "I do hope that you and Bill [Holden] both understand that when I bring up some of these directorial nominees, this does not mean necessarily that I myself regard them as acceptable. We have talked a lot of names that I am sure, upon reflection, neither Bill nor myself would want; and I continue to explore the list, firstly in the hope that we can find someone who is mutually acceptable..." Selznick also indicates his insistence on quality of production, shows a great sensitivity to the "fit" of particular directors to the specific project. Exhibiting age and handling. In vintage fine condition. \$300 - \$500



914. Agent Sue Mengers collection of (24+) books by her client Gore Vidal, many signed. (ca. 1960s-1990s) Vintage and contemporary collection of (24+) books written by Gore Vidal, (13) are signed and inscribed to Sue Mengers and or J.C. Fremont. Signed titles include *Burr*, *Lincoln*, *1876*, *Creation*, *Kalki*, *Palimpsest*, *Duluth*, *Matters of Fact and Fiction* (Essays 1973-1976), *Sex is Politics*, and more. Unsigned titles include *Hollywood*, *Empire*, *Washington, D.C.*, *United States* (Essays 1952-1992), *Myra Breckinridge*, *Live From Golgotha*, and more. Also includes (1) Gore Vidal 850-page biography written by Fred Kaplan. Exhibiting minor age and handling. In vintage to contemporary very good to very fine condition. \$400 - \$600





916. Gregory Peck "Atticus Finch" signature screen-matching vest from *To Kill a Mockingbird*.(Universal, 1962) Vintage original blue and crème seersucker vest with 4-front slash pockets, pale slate blue silk back and interior lining, self belt back, and retaining internal Universal International bias label handwritten, "Gregory Peck" in black ink. Highly visible, signature piece. Exhibiting age and production wear. In vintage very good to fine condition. **\$6,000 - \$8,000**



915. Marlon Brando "Fletcher Christian" Royal Navy officer uniform from *Mutiny on the Bounty*.(MGM, 1962) Vintage original (5) piece blue wool uniform with (1) double-breasted naval jacket trimmed at wide lapel, standing collar and cuffs with ivory wool piping, ornamented with gold metal anchor buttons, 2-faux hip flap, faux ivory wool button front closure and integral ruffled shirt cuffs, (1) matching blue wool vest with anchor button front closure, (1) ivory silk dickie with tiered collar and French lace ascot, (1) pair of crème silk knee pants with zipper and snap front closure, decorative anchor buttons at self belt and metal buckled cuffs, and (1) navy blue blocked felt Lt. hat with grosgrain ribbon embellishment, anchor button and gold bullion ornamentation. Jacket, vest and pants retain internal MGM Studio handwritten bias label, "M. Brando" and other production information. Coat highly visible throughout, dickie and pants highly visible in the opening scene boarding the ship. Exhibiting age, minor production wear, and minor staining to dickie. In vintage very good to fine condition. **\$10,000 - \$15,000**



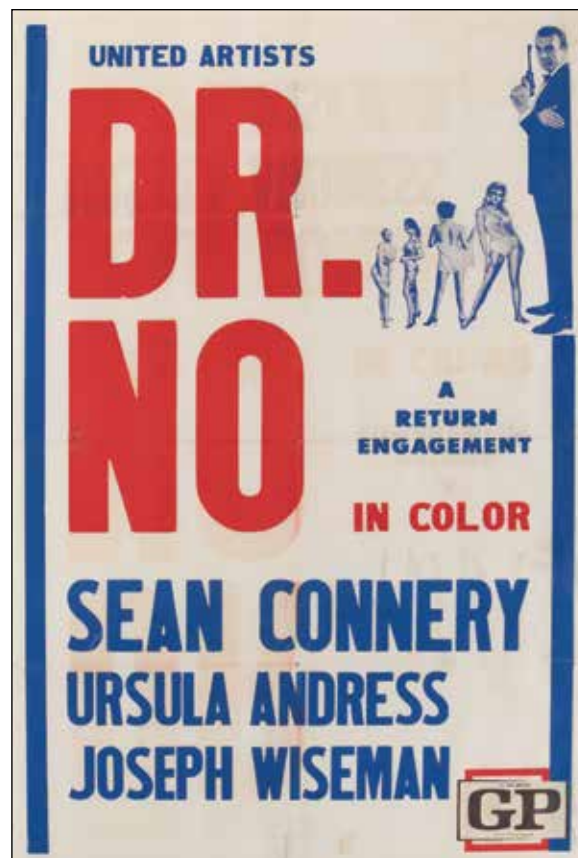
917. Lena Horne brand cosmetics publicity archive with signed photograph. (ca. 1960s) Interesting archive of material related to the first signature makeup line by an African American Hollywood star. Consisting (20+) advertising ephemera including (9) 8 x 10 in. photographs of Horne and associates, brick and mortar shop, beauty consultants, promotional images of Horne with product and 1-inscribed and signed, "Alex, I'm wishing you much success + happiness, Always, Lena Horne", (1) 5 x 7 PR shot with Horne signature in the negative, (1) 7 in. round Lena Horne Cosmetics sticker, text logo cards, (1) invitation to a "Glamour Premiere", ads, stationery, order sheets, printed Consultant Report forms, consultant forms and blank ID card. Exhibiting age and minor handling. In Vintage fine condition. **\$200 - \$300**



918. Ursula Andress (8) glamour pose camera negatives from *Dr. No* by Bunny Yeager. (Eon Prod., 1962) Vintage (8) original 2 ¼ format camera negatives shot on location during production of the first James Bond/007 film, *Dr. No* by famed female glamour photographer Bunny Yeager. Production scenes depict Ursula Andress in (and out) of bathing suits, tight t-shirts, with and without costar Sean Connery. (1) even shows her sunbathing topless. Very good to fine condition. **\$200 - \$300**



919. Sean Connery as James Bond 007 (16) camera negatives from *Dr. No*. (Eon Prod., 1962) Vintage (16) original 2 ¼ format camera negatives shot on location during production of the first James Bond/007 film, *Dr. No*. Production scenes depict primarily Sean Connery, plus Bond girls, Ian Fleming, supporting cast, and crew in operation. Candid photos are attributed to glamour photographer Bunny Yeager. Very good to fine condition. **\$200 - \$300**



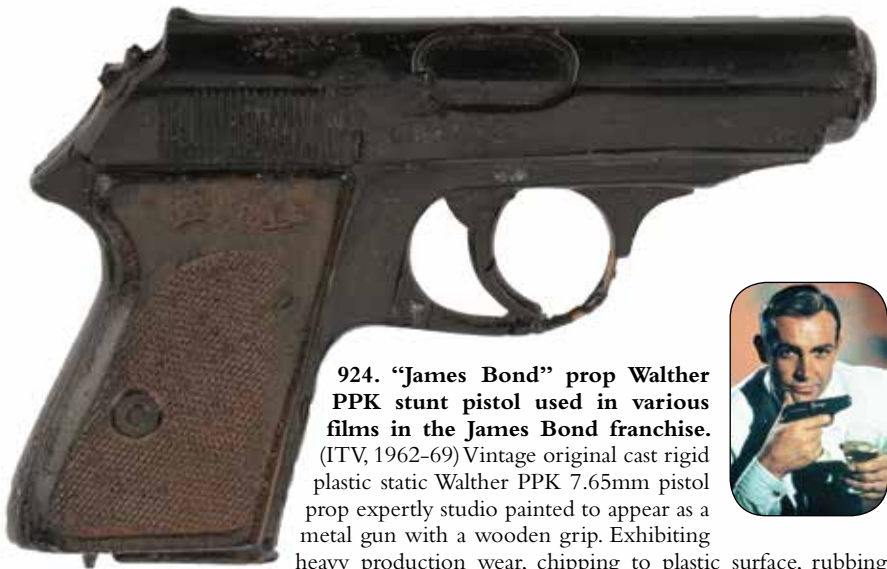
921. James Bond 007 US military release silkscreen 1-sheet poster for *Dr. No*. (Eon Prod., 1962/R'60s) Early military-base screening U.S. 27 x 41 in. 1-sheet poster for the first film in the nearly six decades-long cycle of James Bond/007 on screen. Screen-print ink has transferred shadows from decades of folded storage, and "G" rating has been sniped over with "GP", otherwise good condition overall. **\$200 - \$300**

920. Ursula Andress (7) glamour pose portrait photographs from *Dr. No* by Bunny Yeager. (Eon Prod., 1962) Vintage (7) original gelatin silver 8 x 10 in. glamour photographs of Ursula Andress as Honey Ryder in the first James Bond/007 film, *Dr. No*. Shot on location and in studio by famed female glamour photographer Bunny Yeager. This exceptional bikini glamour series highlights to great advantage Andress's iconic white bathing suit, even posing her with a giant stuffed rabbit for an obvious Playboy Magazine reference. (1) candid also captures Andress in white dress shirt with no pants, on location with husband John Derek. (3) bear verso snipes or stamps. Very good to fine condition. **\$600 - \$800**

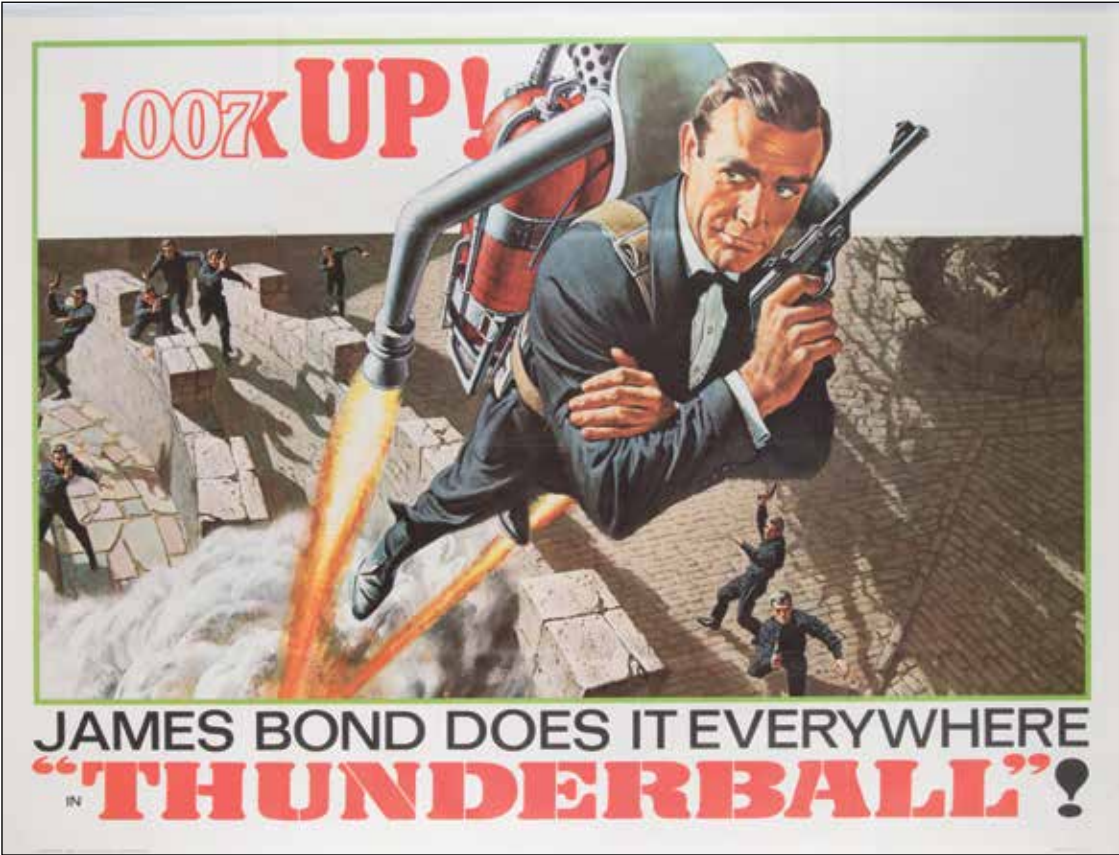


922. James Bond 007 (4) Italian photobustas for *Dr. No*. (Eon Prod., 1962) Vintage (4) Italian 13 x 18 in. photobustas for Sean Connery's first outing as 007. All featuring the alluring international beauties that would come to be known as "Bond Grls". With 1-depicting Connery. Minimal handling. In very good condition. **\$200 - \$300**

923. Sean Connery as James Bond 007 (22) photographs. (Eon Prod., 1962-1971) Vintage (22) original gelatin silver 7 x 9 in. to 8 x 10 in. photographs from the James Bond/007 films featuring Sean Connery in the title role, Includes Dr. No [1 depicting author Ian Fleming in conference with Ursula Andress], From Russia with Love, Thunderball, Goldfinger, You Only Live Twice, and Diamonds Are Forever. Very good to fine condition. **\$300 - \$500**



924. “James Bond” prop Walther PPK stunt pistol used in various films in the James Bond franchise. (ITV, 1962-69) Vintage original cast rigid plastic static Walther PPK 7.65mm pistol prop expertly studio painted to appear as a metal gun with a wooden grip. Exhibiting heavy production wear, chipping to plastic surface, rubbing to painted areas, broken and missing safety and sight, damaged trigger guard has exposed metal armature. In vintage fair to good condition. **\$800 - \$1,200**



925. James Bond 007 advance subway poster for *Thunderball*. (Eon Prod., 1965) Vintage original US 45 x 59 in. advance subway poster for fourth installment in the Bond 007 franchise. Folded as issued and exhibiting only minimal handling wear. In very good condition. **\$1,000 - \$1,500**



926. Shirley Eaton bikini glamour pose photograph and contact sheet from *Goldfinger*. (Eon Prod., 1964) Vintage (2) original gelatin silver 8 x 10 in. photographs of Shirley Eaton in bikini glamour poses for the James Bond/007 film *Goldfinger*. (1) is a 12-frame contact sheet of 2 ¼ in. format images, all in bikini, some holding binoculars as a prop. The single image bikini photograph bears a fascinating verso stamp, reading “Disapproved Oct 19, 1964 Advertising Code Administration”. Very good to fine condition. **\$200 - \$300**



927. *Goldfinger* (2) prop gold bullion bars from the Fort Knox scenes. (Eon Prod., 1964) Vintage original set of (2) gold bricks constructed of a solid cast plaster and with each measuring 10 x 3 x 1.5 in. Expertly studio painted in metallic gold. Visible among many such prop gold bricks in the Fort Knox scenes central to the villain “Goldfinger’s” (Gert Frobe) sinister plans. Exhibiting reparable chipping, age and production wear. In vintage good condition. **\$400 - \$600**



928. *Thunderball* Clipper Nemrod pneumatic spear gun. (United Artists, 1965) Vintage original Spanish-made Clipper brand “Nemrod” model pneumatic spear gun prop with aluminum barrel and butt and plastic trigger grip components. Measures approx. 14.24 x 6.5 in. Highly visible in the groundbreaking underwater action sequences, this working spear gun exhibits production wear and handling, with scuffing and scratching to surfaces. Mechanicals untested. Spear not present. In production used good to very good condition. **\$2,000 - \$3,000**

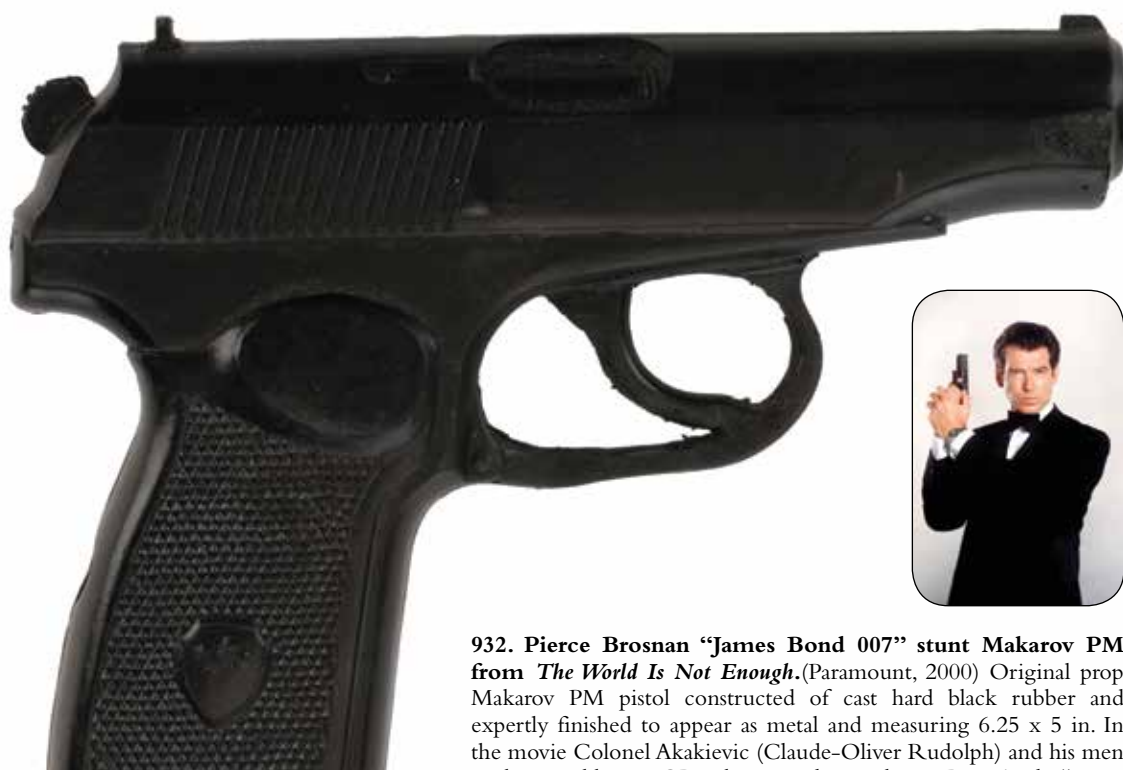


929. "James Bond" films prop Luger pistol. (ca. 1960s-1970s) Vintage original non-firing replica prop Luger constructed of steel with ejectable clip and working action, 1-loose brass shell casing. Trigger has been removed from the body. Handwritten tag affixed to inner trigger guard reads "Pine" for Pinewood Studios in England. Sourced from Pinewood Studios. Housed in its original box. Visible in multiple films in the James Bond franchise. Exhibiting age, production wear and handling. In vintage good condition. *Provenance:* Profiles In History, Hollywood Auction 8, Lot 455 December 16, 2000. **\$800 - \$1,200**

930. King Industries construction helmet, vest, and flag from James Bond: *The World is Not Enough*. (Paramount, 2000) Original (3) construction pieces including (1) Qmec brand high visibility neon yellow safety vest with integral 3M Scotchlite reflective silver tape stripes and "King Industries" logo on back, size "Large", (1) Protector brand white vacuform hardhat with "King Industries" logo on back and "K" logo on front, interior with adjustable plastic and web straps, and (1) orange diamond shape 14.75 x 8.25 in. resin flag with "K" logo on both sides. Exhibiting production wear, vest studio soiled. In very good to fine condition. **\$400 - \$600**



931. Matt Helm's Slaygirls (12) color transparencies from *The Silencers*. (Columbia, 1966) Vintage (12) original 2.25 in. color publicity transparencies from *The Silencers*, the first (of four) entries in the secret agent comedy satire film series with Dean Martin as the protagonist Matt Helm, always spending more energy on beives of exotic beauties than vanquishing all enemies foreign and domestic. This collection is entirely composed of Slaygirls (evil henchwomen) posing individually in revealing [presumed] seasonal attire, like Halloween and others. Very good to fine condition. **\$200 - \$300**



932. Pierce Brosnan "James Bond 007" stunt Makarov PM from *The World Is Not Enough*. (Paramount, 2000) Original prop Makarov PM pistol constructed of cast hard black rubber and expertly finished to appear as metal and measuring 6.25 x 5 in. In the movie Colonel Akakievic (Claude-Oliver Rudolph) and his men at the Kazakhstan ICBM base employ Makarov PM pistols. "James Bond" (Pierce Brosnan) captures and fires one along with his P99 in one-shot. Exhibiting production use and wear. In very good condition. **\$1,000 - \$1,500**



933. Matt Helm *The Ambushers* (24) photographs. (Columbia, 1967) Vintage (24) original gelatin silver 8 x 10 in. photographs from *The Ambushers*, the third (of four) entries in the secret agent comedy satire film series with Dean Martin as the protagonist Matt Helm, always spending more energy on beives of exotic beauties than vanquishing all enemies foreign and domestic. In this particular fantastic farce the viewer is treated to gorgeous girls in crazy revealing beer-promotional outfits, of which several are featured here in this assortment. Remainder include Dean Martin in action, evil henchmen, Slaygirls (evil henchwomen) and more. Very good to fine condition. **\$200 - \$300**



934. Daniel Craig “James Bond” signature hero dinner suit tuxedo from *Spectre*.(EON Productions, 2015) Original (7) piece Tom Ford dinner suit including (1) cream silk blend dinner jacket with interior Tom Ford label embroidered “Daniel Craig Bond 24”. The Tom Ford care label shows size “7-48R” with the following imprinted information (in part): “10.10.2014 Daniel Craig Bond 24/Daniel Craig / Daniel Craig-James Bond”. (1) pair black wool trousers are trimmed in black satin on the outside seam and the Tom Ford care label is similarly printed with “Daniel Craig-James Bond” identification. (1) Tom Ford white cotton dress shirt with pleated front and French cuffs and Tom Ford “Made to Measure” label with care label similarly printed with “Daniel Craig-James Bond” identification. Also comes with (1) black pleated silk cummerbund, (1) black bow tie, (1) pair white taffeta braces and (1) faux buttonhole red carnation. Retains “Spectre 007” costumer’s tag reading “James Bond, Daniel Craig Sc. 128-133 N10 Costume 11 Hero Clean 1 of 2”. Tuxedo exhibits light soiling from production use. In very fine condition. *Provenance:* Donated by EON Productions archives and sold at a charity auction benefiting Médecins Sans Frontières (MSF), other charitable organizations and the United Nations Mine Action Service (UNMAS). **\$30,000 - \$50,000**





935. Original final Italian poster artwork featuring Peter Sellers as “Inspector Clouseau” for *A Shot in the Dark*. (Mirisch Corp., 1964) Vintage original final poster art painting for the second installment in *The Pink Panther* film series. Accomplished in pencil and gouache on 23 x 25.15 in. heavy artists’ leaf, with handwritten production notes on the recto. Exhibiting production wear and handling, some paint chipping, and a horizontal fold crease. In vintage very good condition. **\$1,500 - \$2,500**



936. Debbie Turner “Marta” hooded capelet from *The Sound of Music*. (TCF, 1965) Vintage original gray wool hooded capelet with olive drab knit piping and button front closure. Retaining internal, “20th Century Fox” bias label handwritten, “D. Turner” and Western Costume barcode sticker. Also retains an internal paper costumer’s tag. Designed by the legendary Dorothy Jeakins who was nominated for an Academy Award for “Best Costume Design” for her efforts. In vintage fine to very fine condition. **\$800 - \$1,200**



937. Roman soldier leather cuirass and helmet from *The Greatest Story Ever Told*. (United Artists, 1965) Vintage original (2) Roman costume pieces including (1) distressed leather cuirass constructed of 4-thick panels stitched together at shoulders with leather lace closure down front and back, with the hems cut into long strips for fringe-like effect, with leather strips at sides, brass hardware buckle closure, and 2-black plastic plates, 1-front with leather and metal embellishments, 1-back with metal hinges and leather lacing. Included is (1) cast fiberglass helmet with leather lined face guards and integral plastic and leather head stabilizer. Both pieces retain Western Costume barcode stickers. Exhibiting age, production wear and studio distressing. In vintage very good condition. **\$400 - \$600**



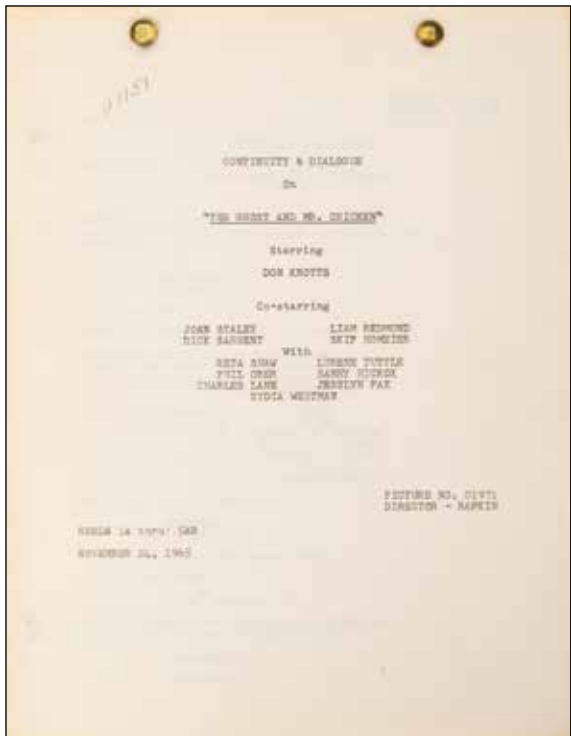
939. Gil Stuart “Franz” Austrian jacket from *The Sound of Music*. (TCF, 1965) Vintage original gray wool suit coat with short standing green wool collar and peaked lapel, 2-chest flap pockets, 2-hip flap pockets, green piping, green wool accents at cuffs, and self back belt, interior lined in pewter silk. Retaining internal, “Western Costume” bias label with typed, “Gil Stuart”. Exhibiting age, production wear and handling. In vintage very good to fine condition. **\$1,000 - \$1,500**



938. Roman decorative leather cuirass from *The Greatest Story Ever Told*. (United Artists, 1965) Vintage original distressed black leather cuirass with wide shoulder straps, broad chest and back strips which lace together on the sides, and strips of leather “fringe”, embellished with metalized vacuum formed plastic “bronze” discs and panels, each with metal stud holding them in place. Interior sides lined in thick gray felt. Retains interior Western Costume barcode sticker. Exhibiting age, production wear and handling. In vintage good to very good condition. **\$300 - \$500**



940. *Invaders From Mars* Third Revision script. (Cannon Pictures, 1986) Vintage original studio bound and bradded 99-page Third Revision script written by Dan O’ Bannon and Don Jakoby, based on the classic motion picture written by Richard Blake, revision by Stuart Schoffman, dated June 25, 1985 on the title page. Exhibiting age, production use and handling. In vintage very good condition. **\$200 - \$300**



941. The Ghost and Mr. Chicken continuity and dialogue Shooting script. (Universal, 1966) Vintage original bradded 115+page continuity and dialogue Shooting script dated November 24, 1965 on the title page. Exhibiting age, production use and handling, with mild toning to edges of cover page. In vintage very good condition. **\$200 - \$300**



942. Raquel Welch life-size door panel poster. (ca. 1970s) Vintage 24 x 59.5 in. commercial poster being a near-life size bikini pose of the 1970s sex symbol par excellence. Rolled, never folded, and linen-backed. Light border wear. Otherwise in very good condition. **\$200 - \$300**



944. Richard Harris title art from Camelot.(Warner Bros., 1967) Vintage original title art accomplished in hand painted acrylic on 28 x 18 in. glass visible through 31.5 x 21.5 in. mat. Presented in a 33.5 x 23.25 in. frame with hanging hardware ready for display. In vintage fine condition. **\$600 - \$800**



945. Writers Guild (4) library scripts including Bonnie and Clyde, The Russians are Coming, The Graduate, and Thoroughly Modern Millie. (Various Studios, 1966-1967)

Vintage original collection of (4) WGA bound and bradded scripts including (1) *Thoroughly Modern Millie* 130-mint page Revised Final script written by Richard Morris, (1) *The Graduate* 176-mint page Final Draft script written by Calder Willingham and Buck Henry based on the novel by Charles Web, (1) *The Russians Are Coming! The Russians Are Coming!* 141-multi color page Final Draft script written by William Rose based on the novel by Nathaniel Benchley, and (1) *Bonnie and Clyde* 134-mint page Final Draft script written by David Newman and Robert Benton. Exhibiting age, use and handling, with mild toning to edges of covers. In vintage very good condition. **\$200 - \$300**



943. Massive collection of (1250+) lobby cards featuring hundreds of stars and titles. (Various, ca. 1930s-2000s) Vintage (1250+) original and reissue U.S. 11 x 14 in. lobby cards representing literally hundreds of stars and titles spanning eight decades. Star highlights include Audrey Hepburn, Steve McQueen, Jayne Mansfield, James Dean, Humphrey Bogart, Rock Hudson, Burt Lancaster, Brigitte Bardot, Marilyn Monroe, Natalie Wood, Beverly Garland, Dean Martin, Jerry Lewis, Fred Astaire, Doris Day, Richard Widmark, Jack Webb, Sophia Loren, Jane Russell, Vincent Price, Harry Belafonte, Paul Newman, Marlon Brando, Elizabeth Taylor, Arnold Schwarzenegger, Madonna, Dorothy Lamour, Kirk Douglas, Jean Seberg, Clark Gable, Dick Powell, Robert Wagner and hundreds more. Film titles include Forbidden Planet, Two For the Road, The Thomas Crown Affair, Giant, All That Heaven Allows, The Birds, "X" The Man With the X-Ray Eyes, Some Like it Hot, The Searchers, Artists and Models, Three Little Words, Dick Tracy, Mister Rock and Roll, The Flaming Teen-Age, Boy on a Dolphin, His Kind of Woman, Young and Wild, The Amazing Transparent Man, Hud, Beach Blanket Bingo, Nevada Smith, The Running Man, 20,000 Leagues Under the Sea, Lawrence of Arabia, A Kiss Before Dying, Shark Tale, The Vanishing Prairie and hundreds more. Condition varies significantly, with a few of the top titles in fair only condition in need of restoration, though by far the vast majority remain unmolested and relatively fresh. Overall good to very good condition. **\$600 - \$800**



946. William Dix "Tommy Stubbins" salmon jacket from Doctor Dolittle. (TCE, 1967) Vintage original salmon colored juvenile wool jacket with shawl collar, brown braid piping at collar, hems, hip flap pockets and cuffs. With a single frog button front closure spanning the chest. Lined in rust colored satin. Retaining the internal Western Costume bias label typed, "William Dix #1" with additional production information and W.C.CO inkstamps. Highly visible during Dix's ("Tommy") appearance in the musical number, "My Friend the Doctor" with Anthony Newley ("Matthew Mugg"). Exhibiting age, production wear, even fading, some separation to portions of the interior lining. In vintage very good to fine condition. **\$500 - \$700**

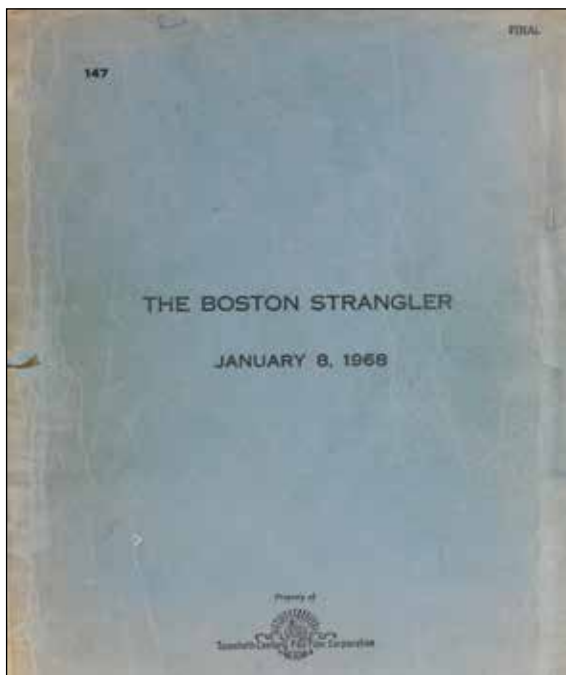




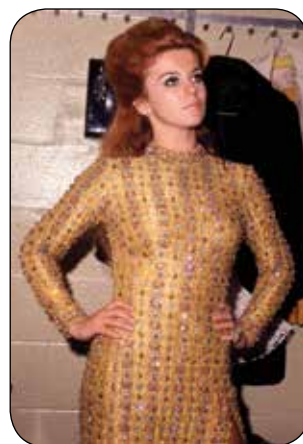
947. William Dix “Tommy Stubbins” olive jacket and pants ensemble from *Doctor Dolittle*. (TCF, 1967) Vintage original (2) piece costume including (1) olive juvenile wool collarless jacket with black braid piping at collar, hems and cuffs, 2-button front closure and lined in pewter satin and (1) pair of green with black pinstripe wool trousers with hook and eye side closure. Both garments retain the internal Western Costume bias labels typed, “William Dix” with additional production information. Pants retain Western Costume inkstamps on the interior. Highly visible in the film and in promotional materials and trailers. Exhibiting age, production wear and minor even fading. Some staining and moth holes to pants. In vintage very good condition. **\$600 - \$800**



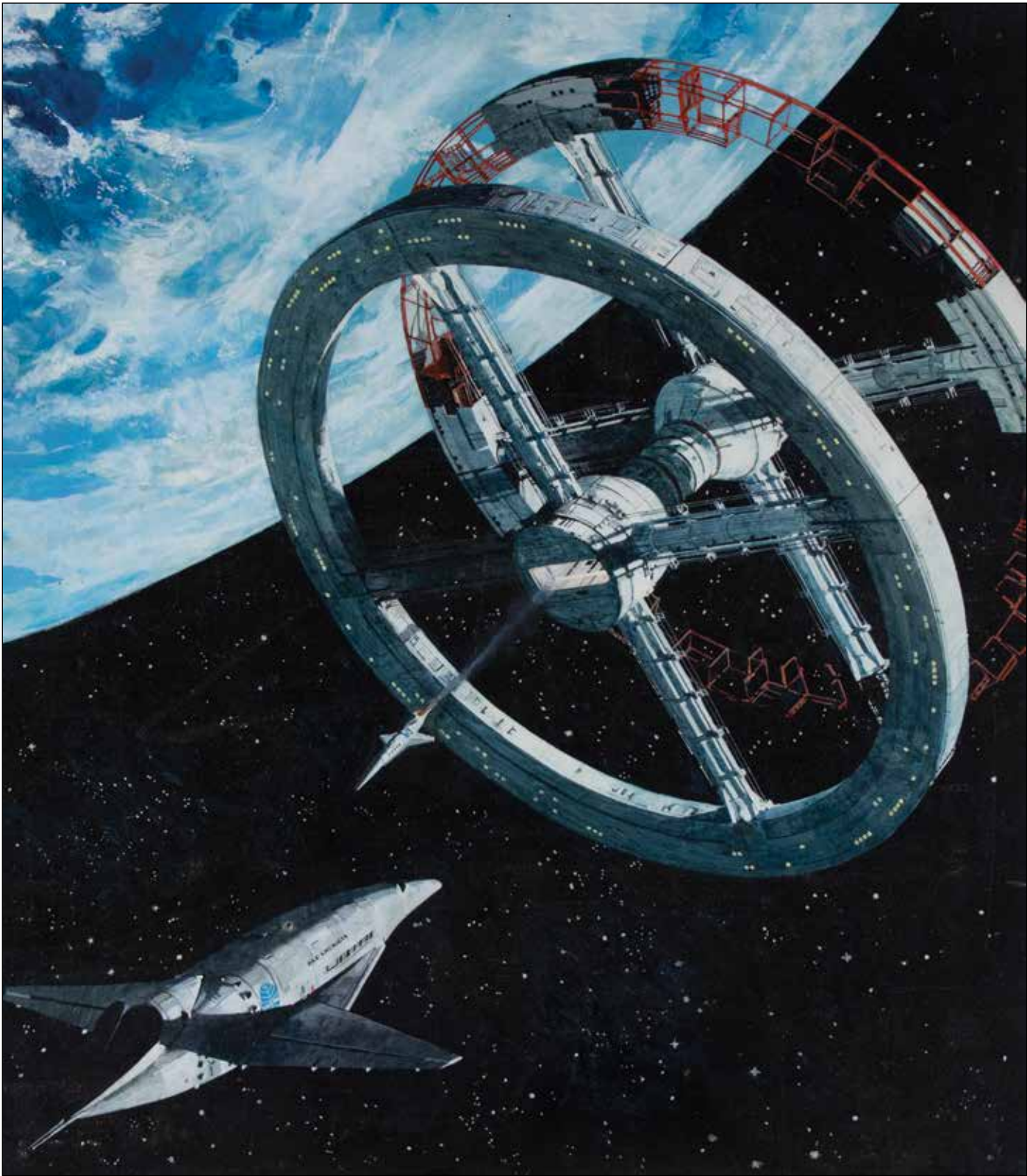
948. *The Boston Strangler* Final Draft script attributed to George Fisher “Mr. Taylor”. (TCF, 1968) Vintage original studio bound and bradded 147-multi-color page Final Draft shooting script. Written by Edward Anhalt based on a novel by Gerold Frank and dated on the cover and interior title page January 8, 1968. Handwritten, “George Fisher” (who played “Mr. Taylor”) on the interior title page with pencil. Cover exhibits edge tattering, age and production wear. Interior remains in very good to fine condition. **\$200 - \$300**



950. Ann-Margret performance gown by Jean Louis from the grand opening of the Riviera Hotel in Las Vegas, July 1967, and the 1968 Bob Hope USO Tour.(1967-68) Vintage original floor-length long sleeve gold lurex gown with mock turtleneck, thigh-high left leg slit, zippered sleeve cuffs, and is thickly embellished with a plethora of set, faceted round aurora borealis, clear flowers and diamond shaped amber crystals, and elongated golden seed beads. Exhibiting age and production wear, with deterioration to fabric and loose/missing beads (some detached but present). In vintage fair to good condition. **\$2,500 - \$3,500**

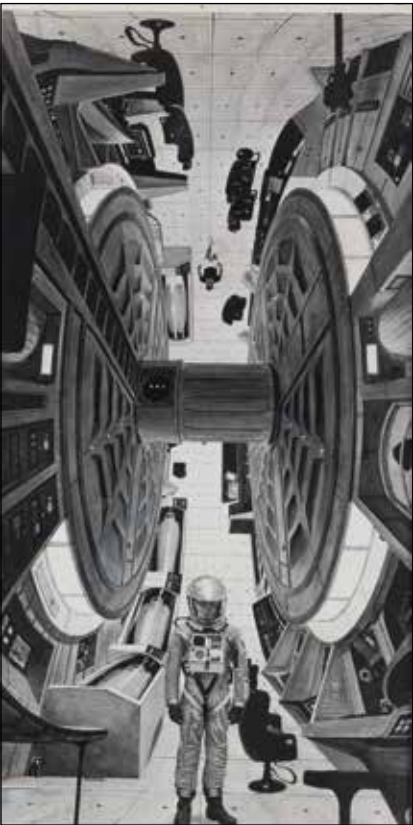
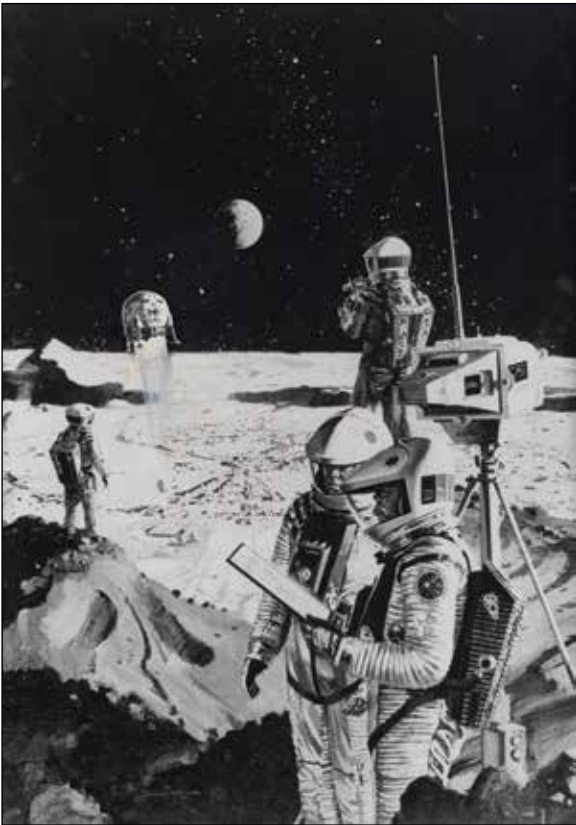


949. Clint Eastwood (32) lobby cards from *The Beguiled*, *Coogan's Bluff*, *Thunderbolt and Lightfoot*, and *The Eiger Sanction*. (Various, 1968-1975) Vintage (32) original U.S. 11 x 14 in. lobby cards comprised of (4) complete sets of (8) cards each, covering some of Clint Eastwood's most important early roles. All cards appear to be undisplayed, with only very minor handling, tiny corner loss to one, very good to fine condition throughout. **\$200 - \$300**



951. Robert McCall original poster concept artwork featuring Pan Am Clipper and rotating wheel space station for *2001: A Space Odyssey*.

(MGM, 1968) Vintage original artwork accomplished in acrylic on 21.5 x 24.45 in. artist's leaf tipped to backing board. This artwork is very similar to the iconic final poster art for the film, yet this depicts a second, much larger Pan Am Clipper approaching the rotating wheel space station. Created by noted NASA space artist Robert McCall, celebrated for his production illustration on *2001: A Space Odyssey*, *Star Trek: The Motion Picture*, U.S. postage stamps, NASA mission patches, as well as murals which grace the walls of the National Air and Space Museum, National Gallery of Art, The Pentagon, Epcot, and Lyndon B. Johnson Space Center. Monumentally important production artwork from this seminal science fiction epic. Exhibiting age and production wear with some holes from display. In vintage very good to fine condition. **\$20,000 - \$30,000**



952. *2001: A Space Odyssey* black & white press book and promotional artwork.(MGM, 1968) Vintage original (3) promotional items including (2) black and white photostat illustrations on artist's boards measuring from 11 x 13.85 in. to 23.75 x 12.75 in., the smaller with 1-paste-up element, both hand embellished with ink and gouache, and (1) 10.75 x 13.5 in. folio containing a 4-page color press release detailing the film and displaying the original artwork, "It is a story that will sweep you across the slow dawn as the Earth wanes in the sky... As no other movie has done, *2001: A Space Odyssey* reveals the strangeness, beauty and wonder we will discover on the Moon, the planets, and among the stars..." Exhibiting age and wear, folio pages exhibit even toning, staple holes, minor tears and foxing. In vintage very good condition. **\$2,000 - \$3,000**



953. *2001: A Space Odyssey* original pressbook.(MGM, 1968) Vintage original oversize 23-page, plus 1-supplement, pressbook for *2001: A Space Odyssey*. Includes exploitation and advertising materials with star bios and images of posters and newspaper ads, lobby cards and other campaign images. The book retains a single crease from folding in half. Exhibits wear, minor tears, chipping and spidering to the spine and signs of age. In vintage very good condition. **\$200 - \$300**



954. 2001: A Space Odyssey rare promotional ashtray from the British premiere. (MGM, 1968) Vintage original pale blue Wedgewood ceramic ashtray measuring 7 in. diameter. With gold Lunar Lander glaze decals applied around rim and moon and rocket relief detail at center. Verso retaining maker's mark and stenciled "2001 A Space Odyssey" with Cinerama production info. In fine condition. **\$200 - \$300**



957. Vincent Di Fate space station painting gifted to NASA scientist Dr. Thomas Paine. (ca. 1990) Original framed 23 x 16.25 in. textured canvas acrylic painting of Space Station Freedom with 19.5 x 12.75 in. visible through frame, by award winning Science Fiction Hall of fame inductee renaissance man, Vincent Di Fate. Includes typed 1-page letter on NASA letterhead to Dr. Thomas Faine, recipient of the piece, from Earle Huckins, Director of Space Station Engineering, apologizing for the delay in delivery. Exhibiting only minor wear to the frame. In very good to fine condition. **\$800 - \$1,200**



955. New York Times newspaper printing plate for "Men Walk on Moon". (1969) Vintage original embossed newspaper printing plate for the July 21, 1969 *The New York Times* (Late City Edition) front page heralding, "Men Walk on Moon / Astronauts Land on Plain; Collect Rocks, Plant Flag" and measuring 23.25 x 16 in. visible through 19 x 26 in. frame. Includes front page articles, "Voice from Moon: 'Eagle Has Landed'", "A Powdery Surface Is Closely Explored" by John Noble Wilford, and "Voyage to the Moon" a poem by Archibald MacLeish. Also features 3-negative photographic plate images including, 1-Neil Armstrong taking the first step on the moon, 1-Col. Edwin E. Aldrin, Jr. climbing down the ladder of the module, and 1-Neil Armstrong and "Buzz" Aldrin raising the U.S. flag on the surface of the moon. Exhibiting minor age and production use. Unexamined out of frame. In vintage fine condition. **\$600 - \$800**



958. Funny Girl (2) concept art sketches by Mentor Huebner. (Columbia, 1968) Vintage original (2) production concept sketches accomplished in charcoal on 29.25 x 18.25 in. 1-yellow and 1-silver vellum. Sketch of woman in dressing room is discreetly signed on the brick wall "Mentor Heubner". Exhibiting production wear and handling, corner and edge loss, and age. In vintage production used good to very good condition. **\$400 - \$600**



956. Aldrin, Edwin E. "Buzz" Jr. Signed Prop Apollo 11 Lunar Excursion Module from Apollo 11: First Steps on the Moon. (Family Channel, 1996) Original Apollo 11 prop constructed of of styrene plastic, cast resin, and gold foil. Signed in ink on the backside of the LEM, "Buzz Aldrin", measuring approx. 8.5 in. tall. Comes with a photograph of Aldrin holding this model. Exhibiting production wear, craft is unglued from the descent stage exposing bare plastic below gold foil (only visible when separated), signature light but very legible. In very good condition. **\$400 - \$600**



959. Tommy Tune "Ambrose Kemper" jacket from Hello, Dolly! (TCF, 1969) Vintage original brown velvet suit coat with rounded notched lapel, 1-chest slash pocket, 1-ticket pocket, 2-hip flap pockets, taupe grosgrain piping, and mother of pearl buttons. Interior lined in taupe silk. Retaining internal, "Western Costume" bias label typed, "Tommy Tune". Exhibiting only minor age, production wear and handling, with some chipping to mother of pearl buttons. In vintage very good to fine condition. **\$600 - \$800**

960. “Sleeping Beauty’s” Castle art for a 1969 Disney on Parade stage show. (1969) Vintage original concept art accomplished in artist’s colored pencil, gouache and ink on 30 x 20 in. artist’s board. Retaining the “Disney on Parade studio sticker, and a cover sheet of graphed drafting vellum. With handwritten, “Three Cabl, Latin America” on the sticker and production annotation handwritten on the vellum cover sheet. The piece was intended for the main show scenic drop for Disney on Parade. The blank oval cameo featured in the center of the illustration would have been used for motion picture clip projection. This drop was designed for the *Three Caballeros* edition of the show, but a very similar drop was used for the *Mary Poppins* edition as well. Produced by NARWAL, the sketch exhibits expected age and light production handling. The top vellum sheet exhibits minor tears and soiling. In vintage very good to fine condition. **\$800 - \$1,200**



961. Che! production bible and Final Draft script. (TCF, 1969) Vintage (2) original studio bound and bradded manuscripts including (1) 140+page production outline and research script, compiled and written by Sy Bartlett, dated December 8, 1967 on the cover, with original title, “Viva Che!”, half scratched in pencil, and (1) 120-mint page Final Draft script written by Michael Wilson, dated September 20, 1968 on the title page and cover, with “Sid Brown” in red pencil at top right. Final Draft cover exhibits damp staining, creasing and waving. Overall in vintage good to very good condition. **\$200 - \$300**



962. Steve McQueen personal hunting knife. (ca. 1960s) Vintage original fixed-blade hunting knife with heavy 8-inch single edged blade with long clip point, hilt with heavy brass guard one-piece faux ivory grip with flush brass studs and a brass pommel. With “MB” lightly engraved onto the blade near the guard. Accompanied by a custom leather stitched sheath with belt loop at top and leather strap with snap to secure the knife within the sleeve. *Provenance:* Bonham’s SF, The Steve McQueen sale and Collectors’ Motorcycle & Memorabilia, 11 Nov. 2006, Lot 74. **\$2,000 - \$3,000**



963. Sharon Tate pink knit dress by Martha Hill. (ca. 1960s) Vintage dusty rose knit long sleeve floor length dress by Martha Hill, with wide scoop neck and wide-cuff fitted sleeves. Martha Hill was a fashion designer, businesswoman, environmentalist, beauty and skincare expert known for her trendy knit see-through and crocheted mini and maxi skirts. She established a loyal stable of models, actresses and jetsetters who loved her clothing designs. Hill was also the first name in high fashion to cater to larger size women. A fashion trendsetter, Sharon Tate favored Hill’s hippy-chic form-fitting and flowing pieces, of which this dress is a perfect example. Exhibiting age and wear, some pulled threads and very minor fabric breaches. In vintage very good condition. *Provenance:* Property from the Estate of Sharon Tate, Los Angeles, Nov. 17, 2018. **\$1,000 - \$1,500**



964. **Peter Fonda “Wyatt” 1968 Bultaco Pursang 250 MkII motorcycle from *Easy Rider*.** (Columbia, 1969) Vintage 1968 Bultaco Pursang 250 MkII motorcycle (frame & engine # 48-00510). This bike was one of two supplied by Bultaco to Fonda’s Pando Company for use in *Easy Rider* and ridden by Fonda as “Wyatt” in the iconic film’s first scene. A favorite of motocross enthusiasts, the Pursang wasn’t the fastest bike in terms of straight-ahead speed but was lauded for its agility and tight turn ratio. To put it into context, Bultaco’s premier model in the USA, the Pursang, was a powerful 250cc air cooled 2-stroke comp model. It was a winner in virtually any type of high-speed-based, off-road event. The boat-tail 250 MKII pushed out 34 horsepower from the crate and with the standard 5-speed was thought to be the fastest 250 in 1968. Restored to film used condition. Includes original Bultaco Western delivery invoice to Pando Company/Peter Fonda, dated April 4, 1968, stating the proper VIN number. Measures 82 x 44 in. Exhibiting age and production use. Sold on bill of sale only. **\$60,000 - \$80,000**





965. Steve McQueen Gulf racing jacket worn during production and promotion of *Le Mans*. (Solar Productions/Cinema Center Films, 1971) Steve McQueen's original "Simpson" brand Nomex fire resistant race jacket with blue lateral stripes down the arms embroidered "Gulf" patch on the left chest, "Steve McQueen" embroidered in cursive script on the right chest, with an embroidered American flag patch sewn on the left shoulder. The back features a large 11.5 in. diameter embroidered "Solar Racing" logo patch (McQueen's company that produced *Le Mans*). Right sleeve retains sewing indentations from previously threaded patch. Worn by McQueen in between scenes and on idle days during *Le Mans*' filming. In addition, this jacket is highly visible in promotional material for the film, including the image used for the original release German A1 theatrical poster, as executives feared public confusion if McQueen were to wear the screen jacket with the character name "Michael Delaney" on his chest. Gifted by McQueen to Solar Productions mechanical engineer, Ariel Vincenzo, who worked for McQueen from the 1960s to early 1970s. Comes with a letter of provenance from the family. In December 2011, Profiles in History sold McQueen's original hero screen-used Gulf driving suit from *Le Mans* for an astounding \$960,000, and his hero screen-worn Heuer Monaco wristwatch from *Le Mans* sold for \$799,500 in July 2012. Exhibiting age, production wear and handling. In very good condition. **\$20,000 - \$30,000**



966. Steve McQueen's personal motorcycle goggles and (2) pairs of racing gloves. (ca. 1970s) Vintage original collection of (3) Steve McQueen racing gear including (1) Climax brand racing goggles with leatherette and rubber gasket face-fitting frame, chrome rimmed tempered glass lenses and adjustable elastic head band, and (2) pairs of Barry Briggs racing gloves with white leather uppers, black leather palms and with rubber gasket ribbing on upper fingers. Gold gilt brand stamp on the upper wrist of each glove. Elastic wrists. These items were gifted by McQueen to his Solar Productions mechanical engineer Ariel Vincenzo who worked for McQueen from the 1960s to early 1970s. Comes with a letter of provenance from the family. In vintage very good to fine condition. **\$2,000 - \$3,000**



967. Steve McQueen "Papa Thorson" opening title card and epigraph roll up title for *The Hunter*. (Paramount, 1980) Vintage original (1) Steve McQueen 14 x 11 in. title card on black illustration board and (1) epigraph roll up title accomplished on 14 x 44 in. black illustration board with handwritten production notes along edges in white and red grease pencil. Both include some pasteup elements. The epigraph exhibits corner bumping, edge chipping and minor surface loss not affecting the art. Opening title card exhibits minor production wear and handling. In vintage good to very good condition. **\$800 - \$1,200**



968. Steve McQueen (9) photographs. (Various, 1962-1972) Vintage (9) original gelatin silver approx. 8 x 10 in. photographs of Steve McQueen in *The War Lover*, *Baby the Rain Must Fall*, *Bullitt*, and a press candid with Natalie Wood shot by Chester Maypole. Candid bears verso publication stamp and handwritten photographer's credit. Very good to fine condition. **\$200 - \$300**



969. Steve McQueen hero screen-worn “Michael Delaney” Team Gulf rain jacket from *Le Mans*.(Solar Productions/Cinema Center Films, 1971) The original Glenoit & Lillja dark blue insulated rain jacket with gray trim featuring embroidered “Team Gulf Sweden” patch on the left chest and “Gulf” patch on the left shoulder. Much of *Le Mans* was shot in the rain and McQueen can be seen wearing this jacket both on screen and between takes on the set in numerous publicity photos. Obtained from the costume supervisor from the film who kept the jacket for the past 40 years and comes with a signed letter of authenticity from him attesting, “this Gulf rain jacket was worn by Steve McQueen in and while making the movie *Le Mans*.” In December 2011, Profiles in History sold McQueen’s original hero Gulf driving suit from *Le Mans* for an astounding \$960,000. **\$40,000 - \$60,000**

Classic Figures from the Movieland Wax Museum



970. Lon Chaney, Sr. “Phantom” Movieland Wax Museum figure from *The Phantom of the Opera*. (Universal, 1925/created later) Original cast life-size wax figure measuring approx. 57 in. tall x 45 in. wide, seated. Finished with punched hair, wax tints, acrylic paints, and prosthetic grade glass eyes to appear as a lifelike figure of Lon Chaney as the iconic classic Universal monster “The Phantom”. Dressed and styled in full character costume. From the legendary Movieland Wax Museum in Buena Park, CA. The figure includes the Phantom’s theater organ and various small props and ephemera related to the display. Exhibiting age, display-wear and light soiling. In vintage very good to fine condition. **\$4,000 - \$6,000**



971. Boris Karloff “Frankenstein Monster” Movieland Wax Museum head. (Universal, 1931/created later) Original cast life-size wax head and shoulders bust measuring approx. 18 in. tall x 20 in. wide. Finished with wax tints, acrylic paints, and painted eyes to appear as a lifelike figure of Boris Karloff in character as “The Monster”. From the legendary Movieland Wax Museum in Buena Park, CA. Exhibiting age, display-wear, soiling paint cracking and rubbing. In vintage very good condition. **\$1,500 - \$2,500**



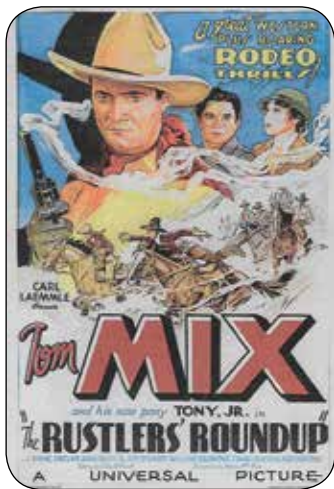
972. Douglas Fairbanks, Sr. “Petruchio” and Mary Pickford “Katherine” Movieland Wax Museum figures from *The Taming of the Shrew*. (United Artists, 1929/created later) Original (2) cast life-size wax figures measuring approx. 73 in. tall x 22 in. wide to 61 in. tall to 19 in. wide. Finished with punched hair, wax tints, acrylic paints, and prosthetic grade glass eyes to appear as lifelike figures of the iconic power couple in character as “Petruchio” and “Katherine”. Dressed and styled in full character costume. From the legendary Movieland Wax Museum in Buena Park, CA. Pickford was on hand for the wax museum’s opening on May 4, 1962. Figures may include various small props and ephemera related to the display. Exhibiting age, display-wear and light soiling. In vintage very good to fine condition. **\$2,000 - \$3,000**



973. “Heads of Grotesque” (2) heads from Movieland Wax Museum *Chamber of Horrors*. (ca. 1970s) Original (2) cast life-size wax heads measuring approx. 11 in. tall x 9 in. wide. Finished with wigs, wax tints, acrylic paints, and prosthetic grade glass eyes to appear as lifelike gory heads worthy of a Chamber of Horrors. From the legendary Movieland Wax Museum in Buena Park, CA. Exhibiting age, display-wear, soiling, paint cracking, scratches and rubbing. In vintage good condition. **\$600 - \$800**



974. Edward G. Robinson “Rico” Movieland Wax Museum figure from *Little Caesar*. (First National, 1931/created later) Original cast life-size wax figure measuring approx. 67 in. tall x 25 in. wide. Finished with punched hair, wax tints, acrylic paints, and prosthetic grade glass eyes to appear as a lifelike figure of the iconic actor in character as “Rico”. Dressed and styled in full character costume. From the legendary Movieland Wax Museum in Buena Park, CA. The figure may include various small props and ephemera related to the display. Exhibiting age, display-wear and light soiling. In vintage very good to fine condition. **\$2,500 - \$3,500**



976. Tom Mix “Tom Lawson” Movieland Wax Museum figure from *Rustlers Round Up*. (Universal, 1933/created later) Original cast life-size wax figure measuring approx. 70 in. tall x 45 in. wide. Finished with punched hair, wax tints, acrylic paints, and prosthetic grade glass eyes to appear as a lifelike figure of Mix as “Tom Lawson”. Dressed and styled in full character costume. From the legendary Movieland Wax Museum in Buena Park, CA. In vintage very good to fine condition. **\$1,500 - \$2,500**



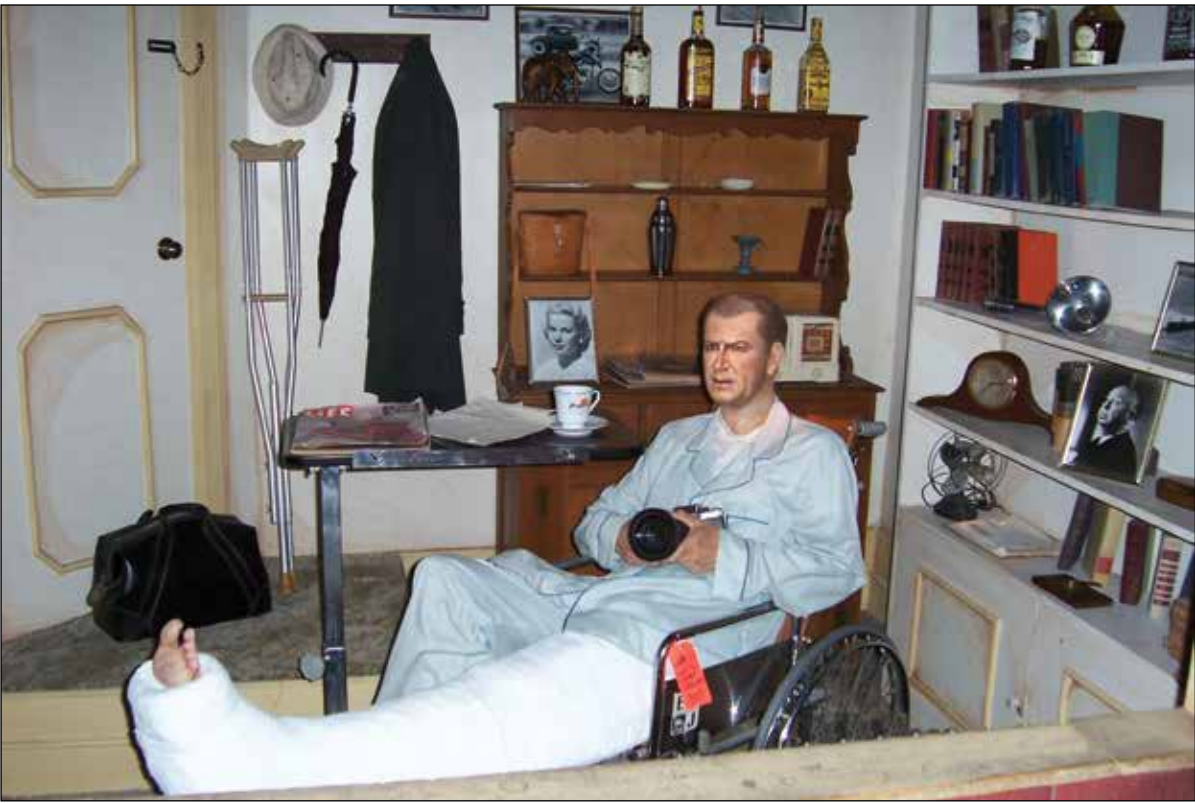
975. John Barrymore “Prince Chegodieff” and Ethel Barrymore “Czarina Feodorovna” Movieland Wax Museum figures from *Rasputin and the Empress*. (MGM, 1932/created later) Original (2) cast life-size wax figures measuring approx. 69 in. tall x 22 in. wide to 55 in. tall to 19 in. wide. Finished with punched hair, wax tints, acrylic paints, and prosthetic grade glass eyes to appear as lifelike figures of the acting siblings in character as “Prince Chegodieff” and “Czarina Feodorovna”. Dressed and styled in full character costume with Ethel’s costume created from the actual original movie costume patterns. From the legendary Movieland Wax Museum in Buena Park, CA. Figures include Ethel’s chair from the Movieland set. Exhibiting age, display-wear and light soiling. In vintage very good to fine condition. **\$1,500 - \$2,500**



977. W.C. Fields “Prof. Eustace P. McGargle” Movieland Wax Museum figure from *Poppy*. (Paramount, 1936/created later) Original cast life-size wax figure measuring approx. 68 in. tall x 27 in. wide. Finished with punched hair, wax tints, acrylic paints, and prosthetic grade glass eyes to appear as a lifelike figure of Fields as “Prof. Eustace P. McGargle”. Dressed and styled in full character costume. From the legendary Movieland Wax Museum in Buena Park, CA. The figure may include ephemera related to the display. Exhibiting age, display-wear and light soiling. In vintage very good to fine condition. **\$2,000 - \$3,000**



978. Jean Harlow “Kitty Packard” Movieland Wax Museum figure from *Dinner at Eight*. (MGM, 1933/created later) Original cast life-size wax figure measuring approx. 61 in. tall x 22 in. wide, reclining. Finished with punched hair, wax tints, acrylic paints, and prosthetic grade glass eyes to appear as a lifelike figure of the iconic actress in character as “Kitty Packard”. Dressed and styled in full character costume. From the legendary Movieland Wax Museum in Buena Park, CA. The figure includes the chaise lounge from the Movieland set and various small props and ephemera related to the display. Exhibiting display-wear and light soiling. In vintage very good to fine condition. **\$3,000 - \$5,000**



979. Jimmy Stewart “L. B. ‘Jeff’ Jeffries” Movieland Wax Museum figure from *Rear Window*. (Paramount, 1954/created later) Original cast life-size wax figure measuring approx. 75 in. tall x 25 in. wide, in a seated position. Finished with punched hair, wax tints, acrylic paints, and prosthetic grade glass eyes to appear as a lifelike figure of the iconic comedian in character as “L. B. ‘Jeff’ Jeffries”. Dressed and styled in full character costume. From the legendary Movieland Wax Museum in Buena Park, CA. The figure include the wheelchair from the Movieland set and various small props and ephemera related to the display. Exhibiting age, display-wear and light soiling. In vintage very good to fine condition. **\$1,000 - \$1,500**



980. Harold Lloyd “Harold Diddlebock” Movieland Wax Museum figure from *The Sin of Harold Diddlebock*. (UA, 1947/created later) Original cast life-size wax figure measuring approx. 70 in. tall x 25 in. wide. Finished with punched hair, wax tints, acrylic paints, and prosthetic grade glass eyes to appear as a lifelike figure of the iconic comedian in character as “Harold Diddlebock”. Dressed and styled in full character costume. From the legendary Movieland Wax Museum in Buena Park, CA. The figure may include various small props and ephemera related to the display. Exhibiting age, display-wear and light soiling. In vintage very good to fine condition. **\$1,000 - \$1,500**



981. George Burns Movieland Wax Museum figure. (ca. 1970s) Original cast life-size wax figure measuring approx. 45 in. tall x 25 in. wide, in seated position. Finished with punched hair, wax tints, acrylic paints, and prosthetic grade glass eyes to appear as a life-like figure of the iconic comedian. Dressed and styled in full tuxedo. From the legendary Movieland Wax Museum in Buena Park, CA. Exhibiting age, display-wear and light soiling. In vintage very good to fine condition. **\$2,000 - \$3,000**



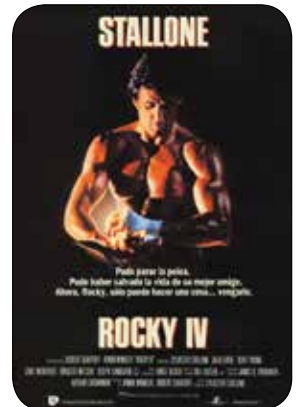
982. “Gill Man” Movieland Wax Museum head and shoulders from *The Creature from the Black Lagoon*. (Universal, 1954/created later) Original cast wax and multi media life-size head and shoulders bust measuring from approx. 23 in. tall x 25 in. wide. Finished with wax tints and acrylic paints as a lifelike bust of the classic Universal monster. Formerly displayed in the legendary Movieland Wax Museum in Buena Park, CA. Exhibiting age, display-wear, water damage and soiling. In vintage very good condition. **\$2,500 - \$3,500**



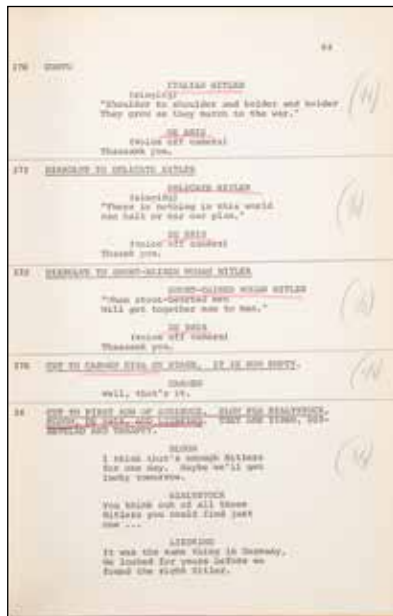
983. Linda Blair “Regan MacNeil” wax head from *The Exorcist*. (Warner Bros., 1973) Original cast life-size wax head measuring approx. 11 in. tall x 9 in. wide. Finished with brunette wig, wax tints, acrylic paints, and painted eyes to appear as a lifelike figure of Linda Blair in character as “Regan MacNeil”. From the legendary Movieland Wax Museum in Buena Park, CA. Exhibiting age, display-wear, soiling paint cracking and rubbing. In vintage good condition. **\$1,000 - \$1,500**



984. Bette Davis “Baby Jane Hudson” Movieland Wax Museum figure from *What Ever Happened to Baby Jane?* (Warner Bros., 1962/created later) Original cast life-size wax figure measuring approx. 63 in. tall x 20 in. wide. Finished with punched hair, wax tints, acrylic paints, and prosthetic grade glass eyes to appear as a lifelike figure of the iconic actress in character as “Baby Jane”. Dressed and styled in full character costume. From the legendary Movieland Wax Museum in Buena Park, CA. The figure may include various small props and ephemera related to the display. Exhibiting display-wear and light soiling. In vintage very good to fine condition. **\$1,000 - \$1,500**



985. Sylvester Stallone “Rocky Balboa” Movieland Wax Museum figure from *Rocky IV*. (United Artists, 1985) Original cast life-size wax figure measuring approx. 70 in. tall x 45 in. wide. Finished with punched hair, wax tints, acrylic paints, and prosthetic grade glass eyes to appear as a lifelike figure of Stallone as the iconic boxing underdog “Rocky”. Dressed and styled in full character costume. From the legendary Movieland Wax Museum in Buena Park, CA. The figure includes boxing gloves from the Movieland set and various small props and ephemera related to the display. Exhibiting age, display-wear and light soiling. In vintage very good to fine condition. **\$2,500 - \$3,500**



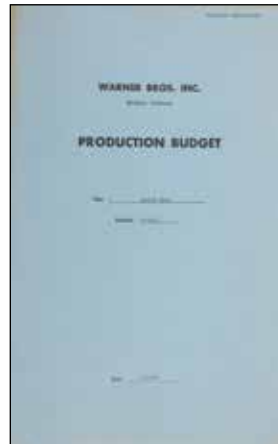
986. Assistant Director Michael Hertzberg’s shooting script from *The Producers*. (Embassy Pictures, 1968) Vintage original studio bound and bradded 101-page Revised Shooting Script written by Mel Brooks, dated March, 1967 on the title page, with gold gilt text on cover, “The Producers by Mel Brooks”, “Hertzberg” in pencil on title page, and annotated throughout in red, blue and graphite pencil. Exhibiting age and wear with moderate cover wear and light toning to pages. In vintage good to very good condition. **\$400 - \$600**



987. Mel Brooks (59) production photos for (3) films from producer Michael Hertzberg. (Various, 1967-1976) Collection of (59) vintage original production and scene photos ranging from 5 x 7 in. to 8 x 10 in. for films by Mel Brooks, including (35) *The Twelve Chairs*, (11) *The Producers*, and (13) *Silent Movie*, all from the archive of producer Michael Hertzberg. Very good to fine condition. **\$400 - \$600**



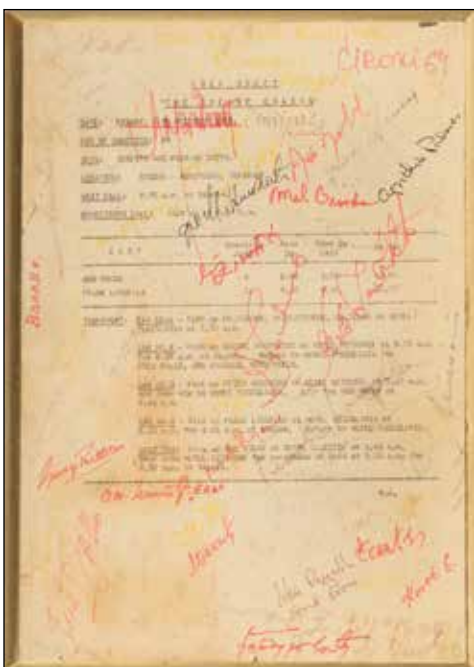
988. Producer Michael Hertzberg's shooting script for *The Twelve Chairs*. (UMC, 1970) Vintage original studio bound and bradded 148-page script written by Mel Brooks, based on the novel by Ilf and Petrov, dated July 3rd, 1969 on the title page along with signed "Hertzberg" upper right corner, and "40" upper left. Exhibiting production and cover wear, title page with mild waving. In vintage very good condition. **\$300 - \$500**



991. Producer Michael Hertzberg's shooting script and Warner Bros. Production Budget for "Black Bart", working title for *Blazing Saddles*. (Warner Bros., 1974) Vintage original (2) studio bound and bradded production pieces including (1) 124-multicolor page Final Draft script titled, "Black Bart", written by Mel Brooks, Richard Pryor, Andrew Bergman, Norman Steinberg, and Alan Uger, dated February 6, 1973, and (1) 39-page Production Budget report dated 3/07/73. Exhibiting production wear and age, with mild damp staining to script cover, both with edgewear and mild edge toning. In vintage very good condition. From the collection of producer Michael Hertzberg. **\$1,000 - \$1,500**



989. Mel Brooks "Tikon" costume sketch by Ruth Myers for *The Twelve Chairs*. (UMC, 1970) Vintage original costume sketch accomplished in pen and watercolor on 10 x 15.25 in. artist's leaf affixed to lower verso of backing board with strip of tape, with handwritten production notes on the recto and signed lower right, "Ruth Myers". Exhibiting age and production wear with mild waving, toning and damp staining, not obscuring the image. In vintage very good condition. From the collection of producer Michael Hertzberg. **\$800 - \$1,200**



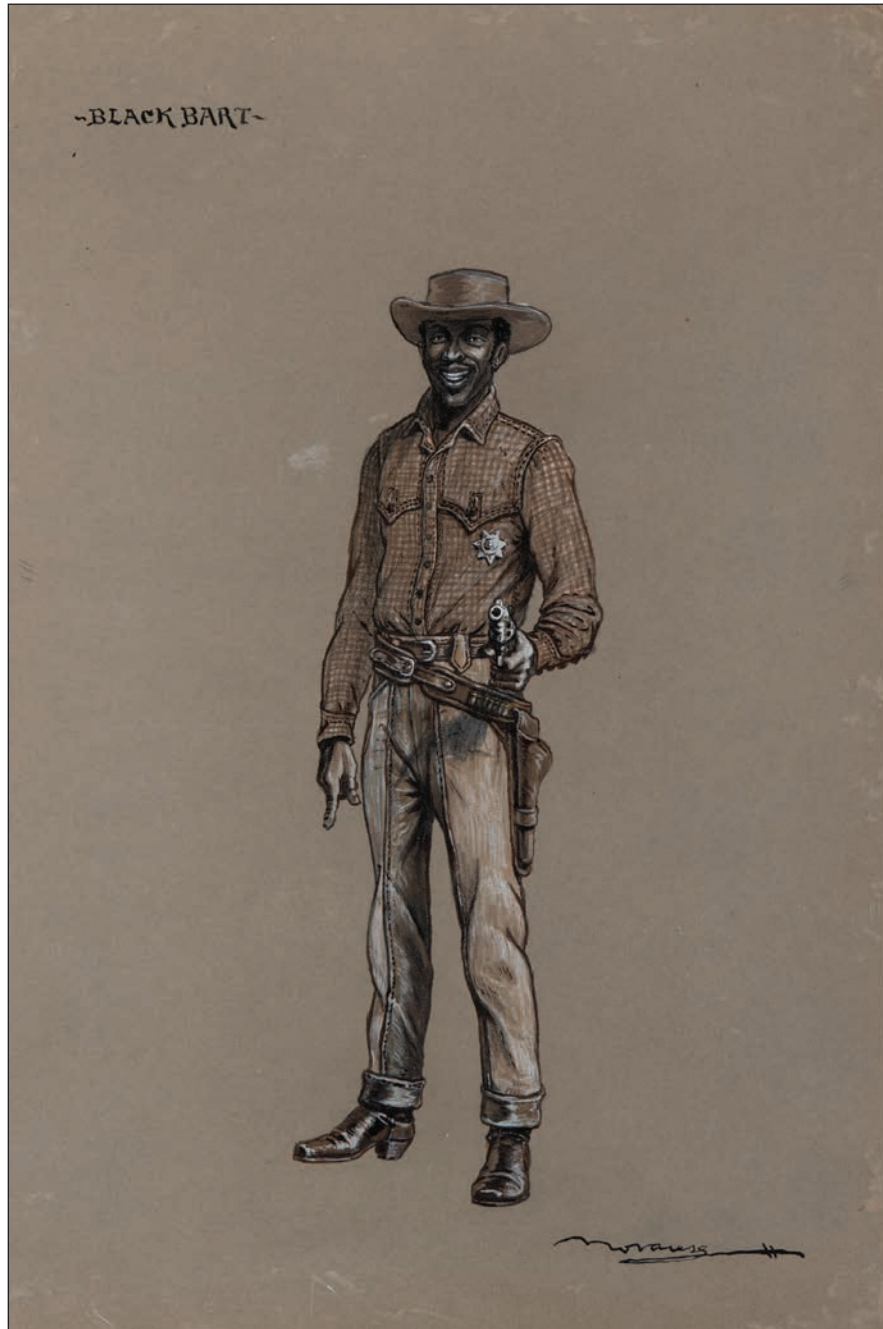
990. Mel Brooks and the cast signed callsheet from *The Twelve Chairs*. (UMC, 1970) Vintage original typed call sheet dated Friday, 12th December 1969, detailing inserts and pickup shots, signed by cast members including: Mel Brooks, Ron Moody, Frank Langella, Dom Deluis and many more. The 8.25 x 11.65 in. call sheet is affixed to a 9 x 12.25 x .5 in. gold gilded wooden plaque with hardware for hanging on the back Exhibiting age and production wear, with many names faded. In vintage good condition. From the collection of producer Michael Hertzberg. **\$300 - \$500**

992. Producer Michael Hertzberg's complete storyboard set from *Blazing Saddles*. (Warner Bros., 1974) Vintage original 9.5 x 11.45 in. book-bound collection of 190+mimeographed pages of highly detailed, heavily annotated storyboards, with handwritten, "Michael Hertzberg Producer 1974" on the first storyboard page. One of only twelve sets made for the production, this is the only set we have ever encountered and could possibly be the only copy. Exhibiting age and production wear with moderate uneven edge toning throughout. In vintage very good condition. **\$1,000 - \$1,500**





993. Cleavon Little "Bart" costume sketch by Nino Novarese from *Blazing Saddles*. (Warner Bros., 1974) Vintage original sketch accomplished in colored pencil, ink and acrylic on 10 x 15 in. tan artist's board with left upper title, "Black Bart", signed by the artist lower right. Exhibiting minor production wear with bumped corners. In vintage very good condition. From the collection of producer Michael Hertzberg. \$2,000 - \$3,000



995. Cleavon Little "Bart" costume sketch (gun drawn) by Nino Novarese from *Blazing Saddles*. (Warner Bros., 1974) Vintage original sketch accomplished in colored pencil, ink and acrylic on 10 x 15 in. gray artist's board with left upper title, "Black Bart", signed by the artist lower right. Exhibiting minor production wear with bumped corners. In vintage very good condition. From the collection of producer Michael Hertzberg. \$2,000 - \$3,000



994. Producer Michael Hertzberg's custom oversize sepia photo of Mel Brooks as "Indian Chief" from *Blazing Saddles*. (Warner Bros., 1974) Vintage original sepia-toned photograph measuring 31.5 x 23.75 visible through 35.5 x 27.75 in. frame depicting director Mel Brooks as an "Indian Chief" from his madcap classic comedy feature. Exhibiting only minor age. Unexamined out of frame. In vintage, fine to very fine condition. Originally from the personal collection of producer Michael Hertzberg. \$200 - \$300



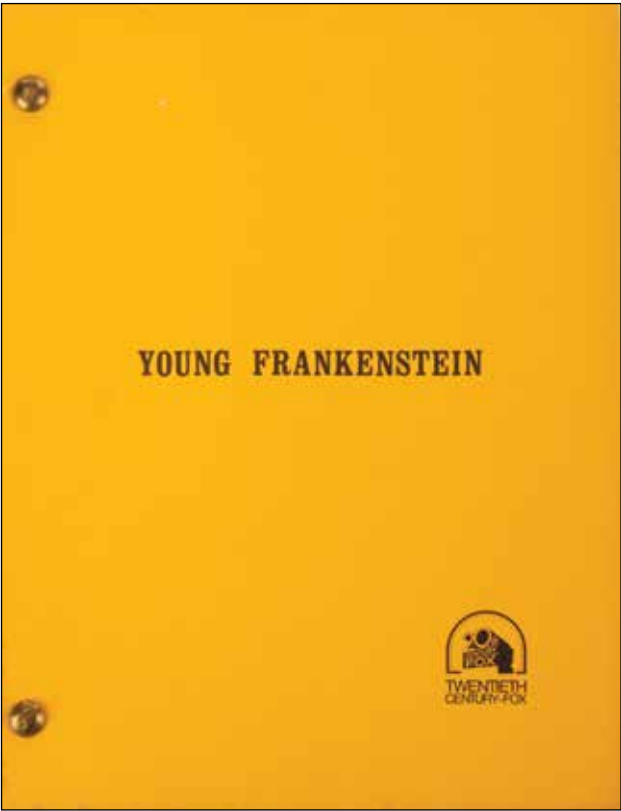
996. *Blazing Saddles* (21) double-weight photos from Producer Michael Hertzberg. (Warner Bros., 1974) Collection of (21) vintage original 8 x 10 in. double-weight keyset production photos for Mel Brooks' classic ethnicity-bending comedy, plus (2) 45rpm promo-label soundtrack records, from the archive of producer Michael Hertzberg. Very good to fine condition. \$600 - \$800



997. *Young Frankenstein* production made main title. (TCF, 1974) Opening title camera art for “Young Frankenstein” title card for the classic Mel Brooks comedy. Accomplished in hand-painted enamel on 28 x 17.5 in. glass visible through 33.5 x 27 in. mat and frame. Placed on a background frame blow-up reproduction added to complete the display. Housed in black lacquer wood frame and mat. An original production piece created by Pacific Title. Unexamined out of frame. Not visible in the title sequence and possibly used for promotion. Complete with hanging hardware on the verso and ready for display. In vintage fine condition. **\$3,000 – \$5,000**

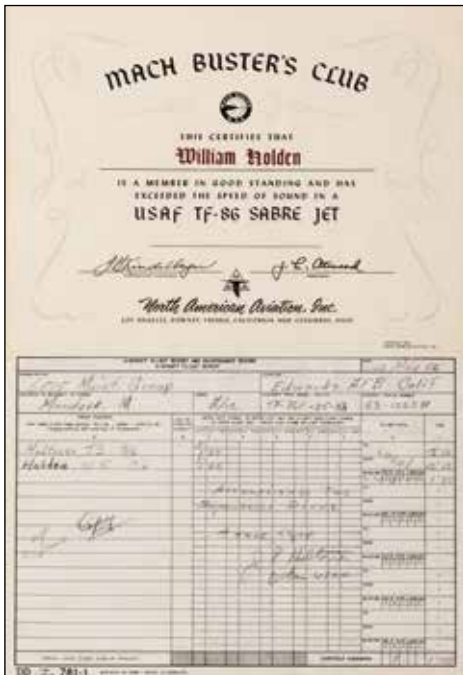


998. *Young Frankenstein* “The End” title. (TCF, 1974) Opening title camera art for “The End” screen credit in the classic Mel Brooks comedy. Accomplished in hand-painted enamel on 28 x 17.5 in. glass visible through 33.5 x 27 in. mat and frame. Placed on a background frame blow-up reproduction added to complete the display. Housed in black lacquer wood frame and mat. An original production piece created by Pacific Title. Unexamined out of frame. Complete with hanging hardware on the verso and ready for display. In vintage fine condition. **\$3,000 – \$5,000**

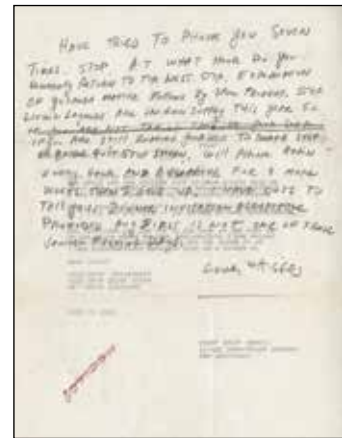
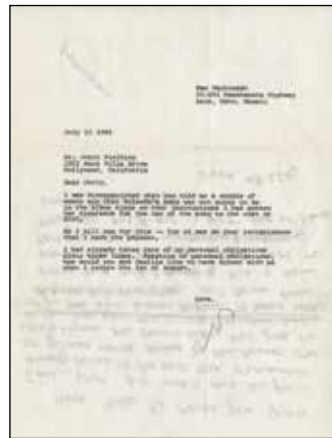


999. *Young Frankenstein* Fourth Draft script. (TCF, 1975) Vintage original studio bound and brad-ded 134-page Fourth Draft script written by Gene Wilder and Mel Brooks, dated February 7, 1974 on the title page. Exhibiting age, production use and handling. In vintage very good condition. **\$300 – \$500**

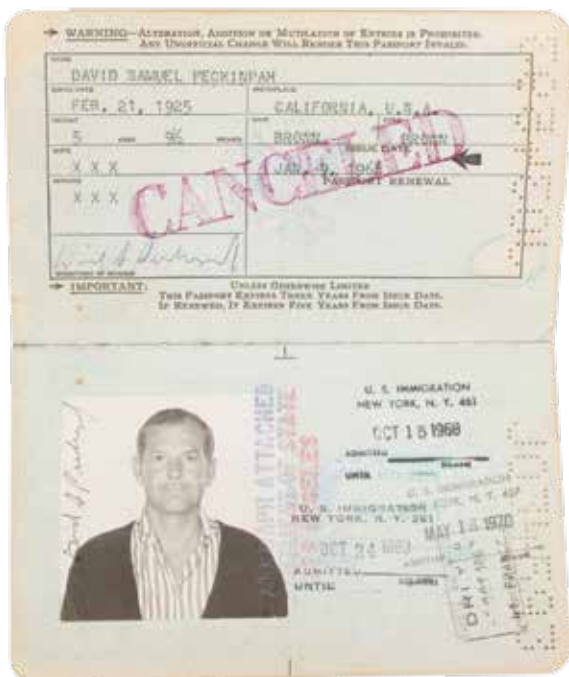
The Nick Redman Sam Peckinpah Collection - The following 42 lots are from the collection of documentary filmmaker and soundtrack producer Nick Redman (1955-2019), an avid collector and scholar on iconoclastic director Sam Peckinpah. His 1996 film *The Wild Bunch: An Album in Montage*, was nominated for an Oscar for Best Documentary, Short Subjects.



1000. Sam Peckinpah personal William Holden Mach Busters Club certificate.(1956) Vintage original 8.5 x 11 in. cardstock certificate tipped to 8.5 x 11 in. aircraft flight report log with handwritten notes including, "Accomplished two supersonic dives". Measuring 8.5 x 22 in. total. Exhibiting age and minor edge toning. In vintage very good condition. **\$200 - \$300**



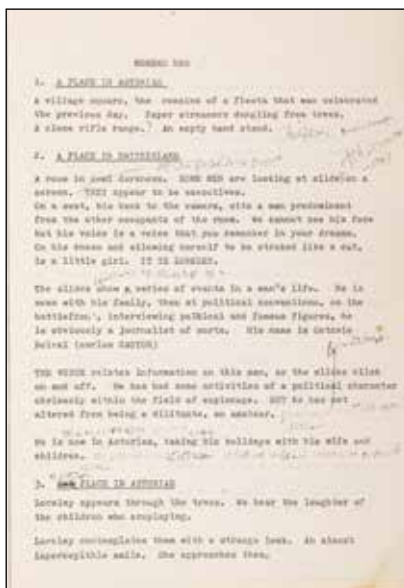
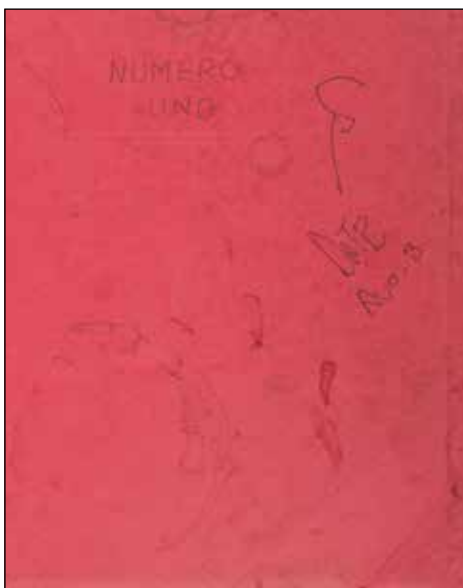
1003. Sam Peckinpah personal TLS to composer Jerry Fielding with Peckinpah telegram-draft ALS on verso.(1969) Vintage original typed letter from Peckinpah to Fielding regarding the potential use of a song possibly attributed to The Wild Bunch soundtrack. Peckinpah writes: "Dear Jerry, I was disappointed when you told me a couple of weeks ago that Yolanda's song was not going to be on the album since on your instructions I had gotten her clearance for the use of the song to the cost of \$500. Do I bill you for this - for it was on your recognizance that I made the payment. I had already taken care of my personal obligations along those lines. Speaking of personal obligations, how would you and Camille like to have dinner with me when I return the 1st of August? Love, SP". On the verso is the handwritten telegram response from Fielding. Includes original airmail envelope. Exhibiting age and original transmittal folds. In vintage very good condition. **\$200 - \$300**



1001. Sam Peckinpah personal 1968-issued U.S. passport.(ca. 1968-1970s) Vintage original granite green US passport measuring 3.75 x 6 in. featuring numerous travel stamps and a 2.45 x 2.45 in. black and white photograph signed, "David S. Peckinpah" in black ink. Exhibiting age and wear. In vintage good condition. **\$600 - \$800**



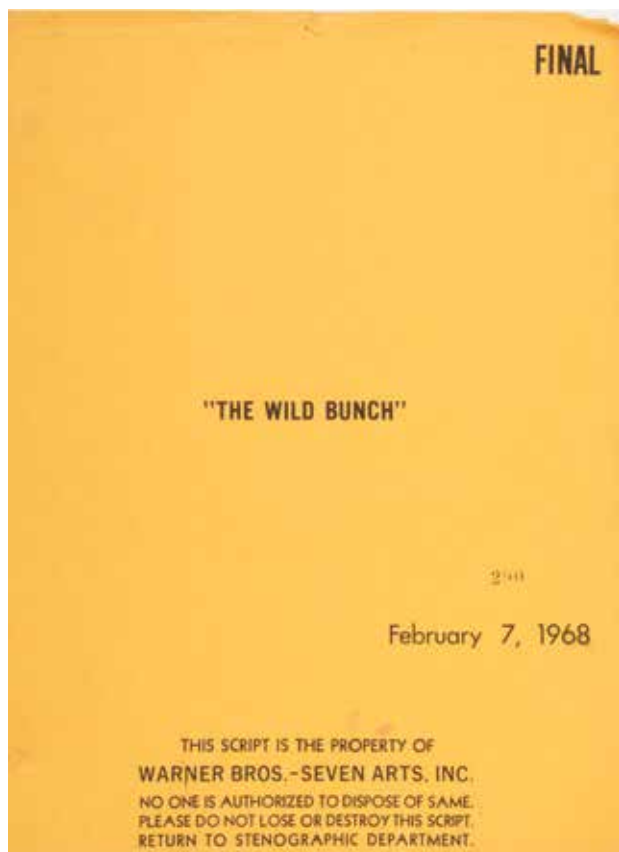
1004. Sam Peckinpah personal director's chair hand-tooled monogrammed leather script pouch plus canvas chair back.(ca. 1960-1970s) Vintage original (2) production items including (1) unbleached canvas chair back with heat transfer, "Sam Peckinpah", measuring 20 x 7.5 in., and (1) brown tooled leather accordion style script pouch for attaching to Peckinpah's director chair, with his trademark "SP" logo tooled onto the front and 3-punched holes at top, measuring 12 x 13.25 x 1.15 in. Exhibiting age and production wear with some surface loss to finished leather, left seam on pouch has separated, with soiling to chair back. In vintage good to very good condition. **\$600 - \$800**



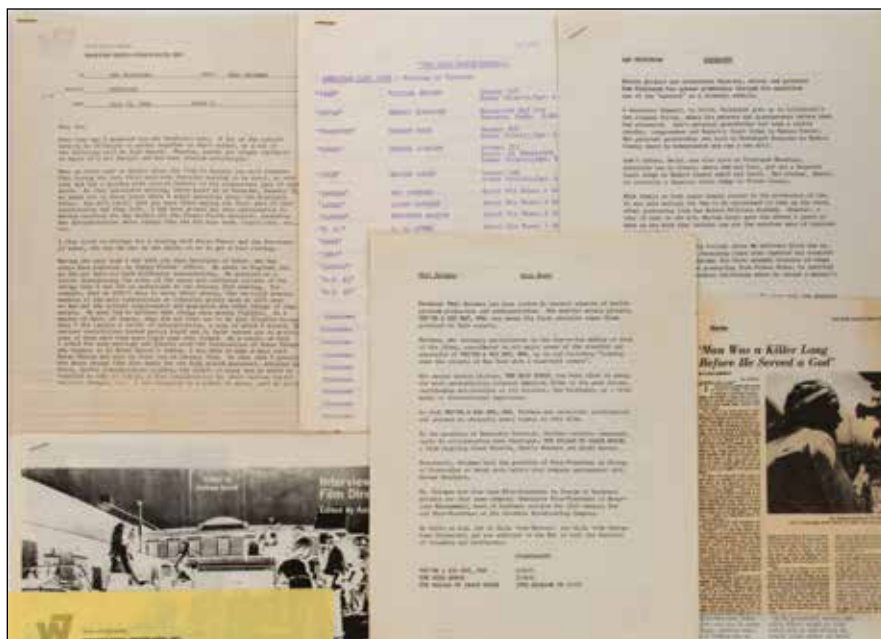
1002. Sam Peckinpah unrealized annotated treatment entitled "Numero Uno".(ca. 1960s-1970s) Vintage original bound and bradded 36-page treatment with handwritten annotation throughout. Cover with handwritten "Numero Uno" and "Date Aug. 3". Cover exhibiting age and wear with damp staining and small tears. In vintage good to very good condition. **\$200 - \$300**



1005. Sam Peckinpah personal The Wild Bunch holographic music score sheet by Jerry Fielding.Warner Bros., 1969) Vintage original music score for the song, "Ain't He The One", measuring 10.75 x 13.15 in. *The Wild Bunch* boasts a powerful, Oscar-nominated score, arguably the greatest achievement of composer Jerry Fielding. Peckinpah wanted a departure from traditional Hollywood Westerns soundscapes, instead focusing on using the music to expose the characters thoughts and emotions. Exhibiting toning from previous framing. In vintage very good to fine condition. **\$600 - \$800**



1006. Sam Peckinpah personal file copy Final Draft script for *The Wild Bunch*. (Warner Bros., 1969) Vintage original studio bound and bradded 128-multicolor page Final Draft script written by Walon Green and Sam Peckinpah, story by Roy Sickner, dated 2/7/68 on the title page. Exhibiting production wear with edge wear and soiling to cover. In vintage very good condition. **\$600 - \$800**



1007. Gordon Dawson personal and production ephemera from *The Wild Bunch*. (Warner Bros., 1969) Vintage original personal production archive housed in 2-brown accordion file folders filled with 75+ typed letters, interoffice memos, newspapers, handwritten notes, and various production ephemera with numerous examples of Dawson's wit and colorful sense of humor detailing day to day issues on and off the sets. Exhibiting age and production wear. In very good to fine condition. **\$200 - \$300**



1008. Sam Peckinpah personal 3-sheet poster for *The Wild Bunch*. (WB, 1969) Vintage original 40 x 79 in. US 3-sheet poster for Peckinpah's groundbreaking Western, which forever changed both the genre and the cinematic depiction of violence. Printed in 2-sections and folded as issued. Retaining "R" rating ink stamp at bottom right above billing block. Exhibiting corner pinholes, fold bunching, and edge wear. In vintage very good condition. **\$600 - \$800**



1009. Sam Peckinpah personal 1-sheet poster for *The Wild Bunch*. (WB, 1969) Vintage original 27 x 41 in. US printed for foreign release style 1-sheet poster for the zeitgeist-shaping Western. Folded as issued. Retaining "R" rating ink stamp at bottom left above billing block. Virtually unhandled. In vintage very good condition. **\$600 - \$800**



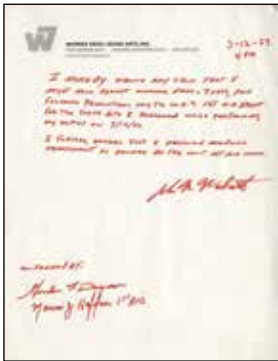
1011. Sam Peckinpah personal Italian 4F poster for *The Wild Bunch*. (WB, 1969) Vintage original 55 x 77.5 in. Italian 4F poster for Peckinpah's influential masterpiece. Originally printed in 2-sections, the poster is linen-backed (linen trimmed to edges of poster) with retouching to original folds and in the lower image. Exhibiting spot paper loss to upper blank border and a few stress lines at top and bottom. Presents in very good condition **\$200 - \$300**



1010. Nick Redman personal Japanese B0 poster for *The Wild Bunch*. (WB, 1969) Vintage original 38 x 62 in. Japanese B0 poster. Featuring a riotous vignettes of the brutal violence for which this landmark film is famous. Folded as issued. Exhibiting some spot surface loss to the upper third and fold wear. Some toning to verso not affecting recto. In vintage very good condition **\$300 - \$500**



1012. Sam Peckinpah (3) half-sheet posters including *The Wild Bunch*. (Various Studios, 1969-70) Vintage (3) original 22 x 28 in. US half-sheet posters for Peckinpah films. Including (1) *The Wild Bunch*, (1) *The Ballad of Cable Hogue*, and (1) *The Getaway*. *Wild Bunch* folded in quad-folded, *Cable Hogue* quad-folded, missing upper left corner, and faded throughout, and *The Getaway* with edge creasing and minor marginal tears. Some general handling. In vintage good to very good condition. **\$200 - \$300**



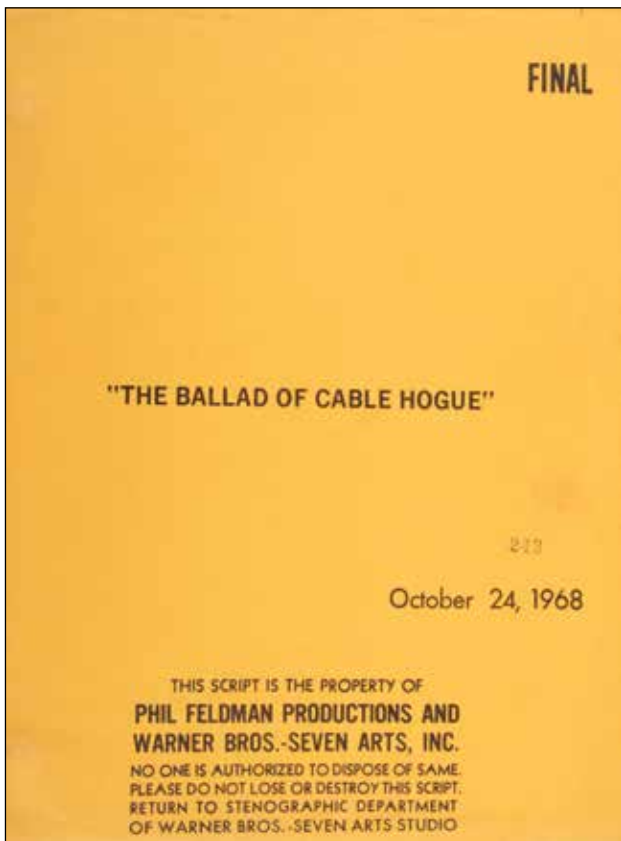
1013. Gordon Dawson personal *The Ballad of Cable Hogue* folio archive of production documents and correspondence as associate producer. (Warner Bros., 1970) Vintage original personal production archive housed in a brown accordion file folder filled with 250+ typed letters, interoffice memos, telegrams, newspapers, handwritten notes, and various production ephemera including call sheets, publicity write-ups, and location/weather updates, with numerous examples of Dawson's wit and colorful sense of humor. Exhibiting age and production wear. In very good to fine condition. **\$200 - \$300**



1016. Sam Peckinpah personal file copy continuity Shooting script for *Straw Dogs*. (ABC Pictures, 1971) Vintage original brad-ded 200+page continuity and dialogue Shooting script dated November 1, 1971 on the title page. Exhibiting age, production use and handling, with mild toning, loose pages, creasing and tearing. In vintage good condition. **\$200 - \$300**



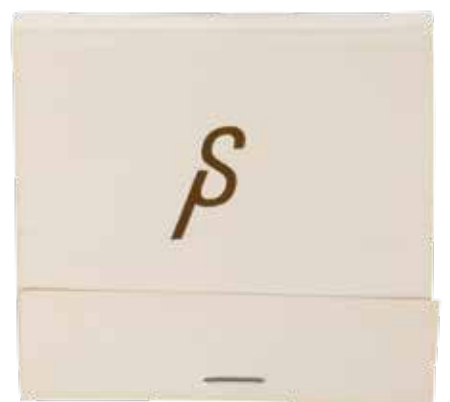
1014. Sam Peckinpah personal file copy rainbow-correction script for *The Ballad of Cable Hogue*, plus preliminary screening review with Peckinpah hand-notations. (Warner Bros., 1970) Vintage original studio bound and brad-ded 138-multicolor page Final Draft script written by John Crawford, Edmond Penney and Gordon Dawson, dated Oct. 24, 1968, with 3-loose stapled pages of preliminary screening notes with handwritten annotations attributed to Peckinpah. Exhibiting age and production wear with soiling to cover. In vintage very good to fine condition. **\$600 - \$800**



1017. Sam Peckinpah producer Gordon Dawson's personal production bible, ephemera, and near-complete script for *The Getaway*. (Solar Prod., 1972) Vintage original production ephemera including (1) studio bound and brad-ded 132-page script (missing first 7-pages), (1) 1 in. black 3-ring binder with 50+miscellaneous original and copied production notes, letters, memos, articles, some incredibly humorous, such as 1-typed letter from Gordon Dawson to Mike Pence, Harry Young, and Larry Hooberry, "Gentlemen: Please get your shit together. Thank you." signed, "Gordon Dawson", and (1) large 2.25 in. black 3-ring production binder with 250+pages including cast/crew information, shooting schedule, location/travel information, blueprint copies of sets, and much more. Exhibiting production wear. In vintage very good to fine condition. **\$400 - \$600**



1015. Sam Peckinpah (3) small personal artifacts, including silver medallion commemorating *The Ballad of Cable Hogue* gifted to producer Gordon Dawson. (Warner Bros., 1970) Vintage original (3) items including (1) round silver pendant engraved on the recto, "Gordon Dawson made it to Phoenix on The Ballad of Cable Hogue", and on the verso, "Wattle We found it where it wasn't", measuring 1.5 in. diameter on 12 in. silver chain, presented in small blue Tiffany box with handwritten, "Gordon Dawson Cable Hogue medal", (1) 2 x 2 in. Kodachrome color slide of Peckinpah playfully flipping the bird, surrounded by scantily clad beauties, presented in 3 x 2.25 x 1 in. brown paper box with handwritten, "Slide - Sam + Hookers", and (1) unused white book of matches with Peckinpah's gold gilt "SP" logo. Necklace exhibiting expected patina, overall in vintage very good to fine condition. **\$200 - \$300**



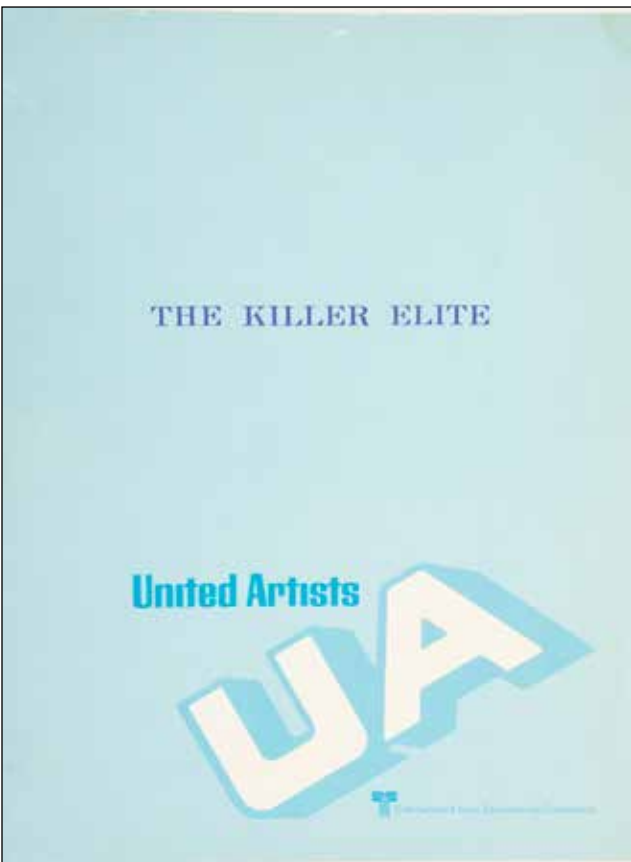


1018. Gordon Dawson personal *The Getaway* folio archive of production documents and correspondence as associate producer and second unit director.(Solar Prod., 1972) Vintage original personal production archive housed in a brown accordion file folder filled with 500+ typed letters, interoffice memos, telegrams, newspapers, handwritten notes, and various production ephemera including call sheets, expense reports and more, with numerous examples of Dawson's wit and colorful sense of humor detailing day to day issues on and off the sets, with (4) double-weight black and white 8 x 10 in. production stills. Exhibiting age and production wear. In very good to fine condition. **\$200 - \$300**

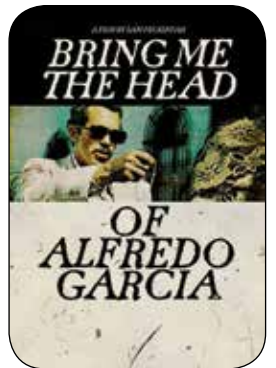
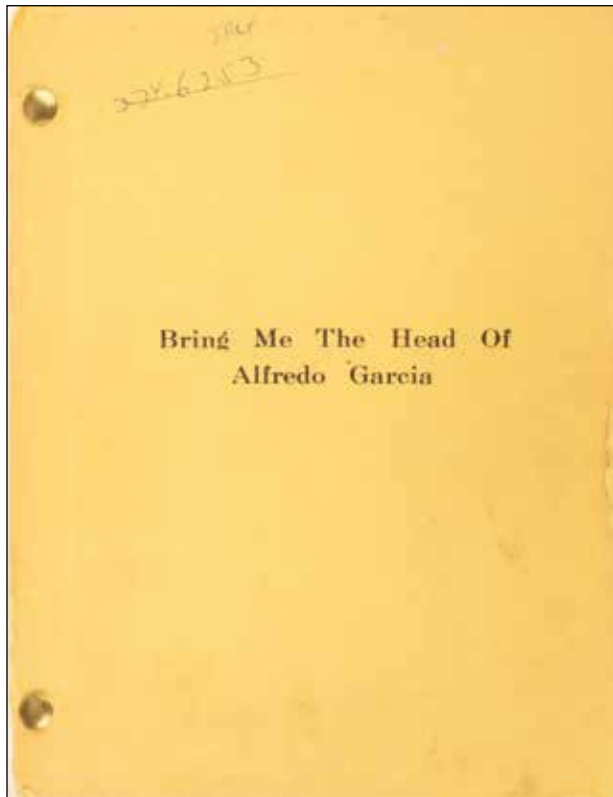


1020. Sam Peckinpah personal file copy script for *Convoy*.(MGM, 1973) Vintage original studio bound and bradded 116-page Second Draft script written by B.W.L. Norton inspired by the song by William Fries and Louis Davis, dated January 19, 1977 on the title page with handwritten "Sam Peckinpah" in pencil top right. Exhibiting production wear with edge wear and soiling to cover. In vintage good to very good condition. **\$200 - \$300**

1019. Sam Peckinpah personal file copy continuity Shooting script for *Junior Bonner*.(Solar Productions, 1972) Vintage original bradded 152-page continuity and dialogue Shooting script dated June 14, 1972 on the title page. Exhibiting age, production use and handling, with mild toning, loose pages, creasing and tearing. In vintage good condition. **\$200 - \$300**



1021. Sam Peckinpah personal file copy script for *The Killer Elite*.(MGM, 1973) Vintage original studio bound and bradded 116-page script written by Stirling Silliphant from the novel by Robert Rostand, no date. Exhibiting production wear with edge wear and soiling to cover. In vintage good to very good condition. **\$400 - \$600**

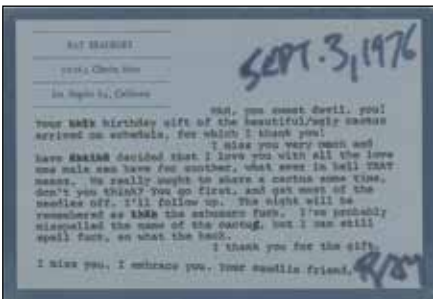


1022. Sam Peckinpah personal file copy script for *Bring Me the Head of Alfredo Garcia*.(UA, 1974) Vintage original studio bound and bradded 126-page script written by Gordon Dawson and Sam Peckinpah, dated July 8, 1972 on the title page. Exhibiting production wear with edge wear and soiling to cover. In vintage good to very good condition. **\$400 - \$600**



1023. Gordon Dawson personal *Bring Me the Head of Alfredo Garcia* folio archive of production documents and correspondence as writer and associate producer.(UA, 1974) Vintage original personal production archive housed in a brown accordion file folder including 40+typed and handwritten production notes and letters, news articles and other ephemera, many detailing the on-set drama stemming from local production and unions, as well as 215+production still and slides measuring from 2 x 2 in. to 5 x 7 in., many unpublished. Exhibiting age and production wear. In very good to fine condition. **\$200 - \$300**

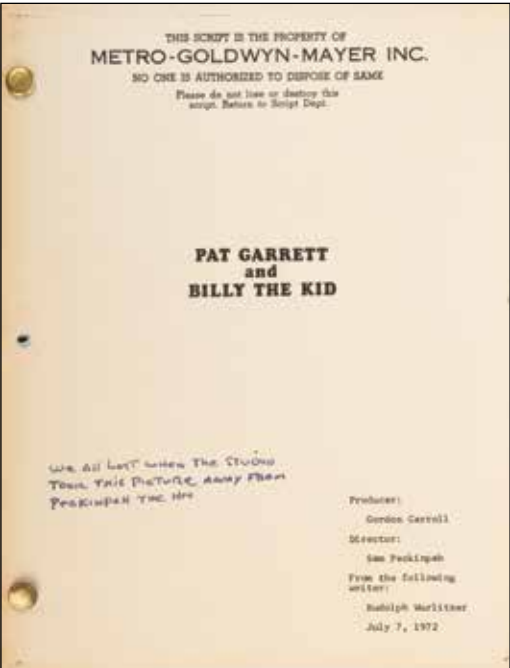
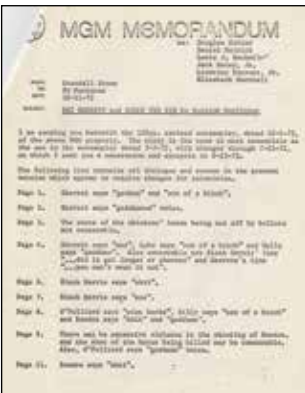
1024. Sam Peckinpah personal (5) pieces of correspondence as both recipient and sender between himself and science-fiction author Ray Bradbury.(1976) Vintage original (5) typed correspondence regarding film version of Bradbury's classic tale of horror, *Something Wicked This Way Comes*. Peckinpah, having learned that fellow director Jack Clayton would be heading what had been Peckinpah's dream project, opens with (1) short letter in which he refers to Bradbury as, "...a shatterer of dreams" and "a bunch quitter". Bradbury responds, in a (1) page personal stationary typed letter, in part, "The facts are simple. For three or four thousand dollars, six years ago, you could have had a years option on *Wicked*, and I would have done a screenplay for nickels for you. I told you this. I begged you to call your agents. I even spoke to one of them, on one occasion, 5 years ago, urging him to pick me up and carry me off into the woods. A shatterer of dreams? That's not me. Out for the fast buck? Not me. A bunch quitter? No, I haven't done that... I'm still with the bunch. Are You? Love, Ray", (1) typed letter and (1) typed notecard refer to a birthday cactus, the final, short letter to Bradbury, says in part, "Dreams are dreams. I dream it will go well with you". Exhibiting age and wear with some creasing and soiling. In vintage good to very good condition. **\$200 - \$300**



1025. Sam Peckinpah personal vintage WWII-era Beretta holster, possibly screen-used in *Cross of Iron*.(ca. 1940s-1970s) Vintage original rigid brown leather holster with knife slot, side tool loops, belt loops, wrap around brass knob toggle front closure, and retaining internal stamped serial number and handwritten, "Wedel" in blue ink. Measures 5.75 x 7.25 x 1.25 in. Exhibiting age and wear with mild crazing to finished leather surface and expected patina on brass. In vintage very good condition. **\$400 - \$600**



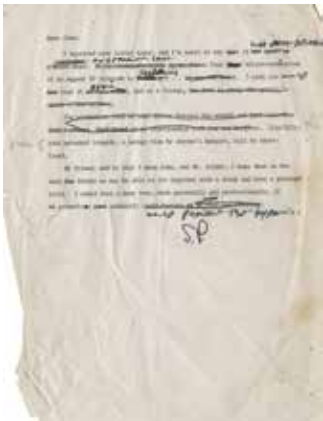
1026. Gordon Dawson personal *Pat Garrett and Billy the Kid* folio archive of production documents and correspondence as associate producer and second unit director.(UA, 1978) Vintage original personal production archive housed in a brown accordion file folder including 40+single and double weight production photographs measuring from 3.5 x 2.5 in. to 8 x 10 in., many unpublished, and 125+typed letters, interoffice memos, telegrams, newspapers, handwritten notes, and various production ephemera detailing day to day issues on and off the sets. Exhibiting age and production wear. In very good to fine condition. **\$200 - \$300**



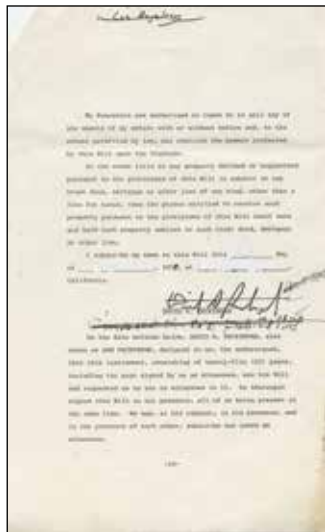
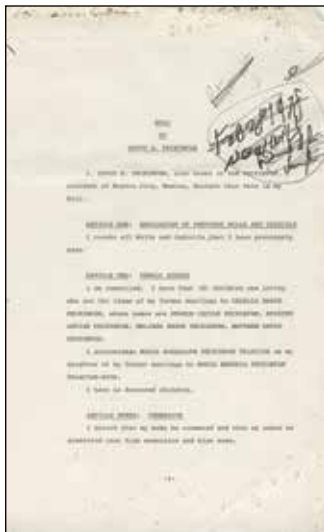
1027. Sam Peckinpah personal file copy rainbow-correction script for *Pat Garrett and Billy the Kid*.(UA, 1978) Vintage original bound and bradded 134-multicolor page script written by Rudolph Wurlitzer, dated July 7, 1972 on the title page, with handwritten, "We all lost when the studio took this picture away from Peckinpah the hea [sic]" in pen lower left. Exhibiting age and production wear with mild edge toning to cover. In vintage very good to fine condition. **\$400 - \$600**



1028. Sam Peckinpah personal (23) audio cassette tape collection of interviews principally concerning *Pat Garrett and Billy the Kid*.(ca. 1970s-80s) Collection of (23) audio cassettes containing presumably unpublished interviews with Sam Peckinpah and his collaborators discussing the nuts and bolts of the movie business. A rare opportunity to hear inside baseball insights straight from the mouth of the maestro, with the sort of color and detail one would expect from the iconoclastic maestro. A complete examination of the hours of audio material was not made, though each cassette was sampled and tested for playability. This lot is sold as-is and is not subject to return. **\$400 - \$600**



1029. Sam Peckinpah personal archive of (55+) correspondence as both recipient and sender, some in Peckinpah's hand.(ca. 1970s) Vintage original collection of (55+) typed and handwritten notes, letters and other correspondence (some duplicates) with many true-to-form rather volatile interactions with his business associates and colleagues, including, in part, "I haven been 'stepped on' by numerous people. Games were played, xxx [sic] different games than were involved in making a film. A very gentle man once said, 'Why didn't you leave?' I couldn't leave, because I'd given my word..." Exhibiting age and production wear. In vintage good to fine condition. **\$400 - \$600**

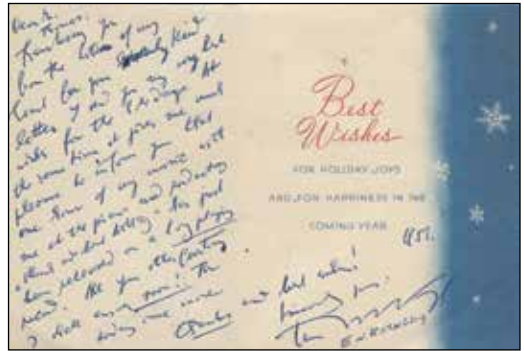


1030. Sam Peckinpah personal *The Killer Elite* crew joke sweatshirt criticizing petty budget reductions.(UA, 1978) Vintage original amazing ivory cotton crewneck sweatshirt with printed memo which had been sent to production and crew members, "Due to the high projected cost of THE KILLER ELITE, the producers and the director have given back a considerable portion of their fees in order to induce United Artists to start principal photography on this film. It is urgent that we all maintain constant vigilance in keeping all costs down. There is no money available for food and beverages at staff meetings, or at cast or crew parties. Any such expenditure will have to be at the expense of the participants. Your cooperation in this matter will be greatly appreciated by us both. All best, Martin Baum [and] Arthur Lewis". Exhibiting age and wear. In vintage good condition. **\$200 - \$300**

1031. Sam Peckinpah 1978 last will and testament signed by Peckinpah, plus typewritten personal phone and address book ca. 1970.(ca. 1970s) Vintage original (2) personal items including (1) bradded collection of 75+address book pages with hole punches along left edges, with typed and handwritten contact information of friends, colleagues, business associates and the like, including film studios, travel agencies, and celebrities including: Ray Bradbury, John Cassavettes, James Coburn, Francis Ford Coppola, Dino De Laurentis, Robert Duval, Charlton Heston, Dustin Hoffman, Lee Katz, Steve McQueen, Billy Murray, and many more, and (1) 15+page personal will with handwritten and pasted amendments throughout, signed "David Peckinpah" in black ink. Exhibiting age and wear with toning, creasing, spotting and edge wear. In vintage good condition. **\$400 - \$600**



1032. Nick Redman personal collection of (5) composer related artifacts including Lalo Schiffrin autographed *Dirty Harry* holographic score sheet.(ca. 1950s-2006) Vintage original collection of (5) personal ephemera including (1) 8.5 x 11 in. Harvey Schmidt heavy cardstock with paste-up element holographic score of "Try to Remember" from *The Fantasticks* with hand-drawn title, initialed, "H.S. '06" bottom right corner, (1) 8.5 x 11 in. Harvey Schmidt printed leaf *Monteargentario* "Seven Dances for Solo Piano" inscribed, "To Nick with much appreciation and all good wishes, from Harvey Schmidt, New York City 24 April 1992" in mustard color ink, (1) 9.5 x 12.5 in. Lalo Schiffrin score sheet for "Scorpio's Theme" from *Dirty Harry*, signed, "Lalo Schiffrin" in middle, and (2) personal autograph greeting cards to Anthony Thomas from Erich W. Korngold, both with original transmittal envelopes. Exhibiting age and some wear. In vintage to contemporary very good to fine condition. **\$200 - \$300**

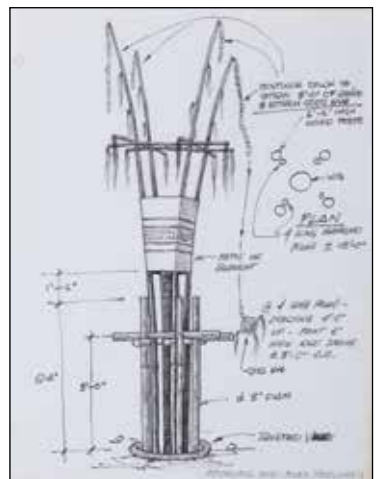
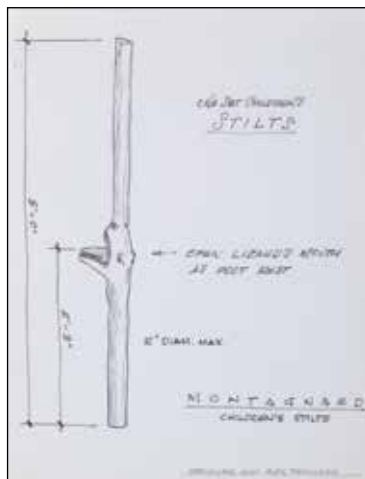
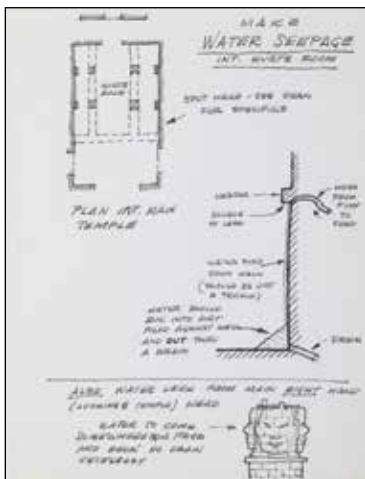


1033. Nick Redman (3) holographic music scores by Jerry Goldsmith and Jerry Fielding. (ca. 1970s-1980s) Vintage original musical (3) scores accomplished in graphite and colored pencil on printed musical staff paper ranging in size from 11 x 15.5 to 16 x 14 in. Including (1) concert score titled "Gimme A Stick" by Jerry Fielding, (1) titled "The Bust" for *Rent-A-Cop* by Jerry Goldsmith signed in the upper portion of the score "Jerry Goldsmith", and (1) titled "The Mines" by Jerry Goldsmith. Exhibiting age, even toning, wrinkling, production soiling, some mounting remnants from previous display. In vintage very good condition. **\$200 - \$300**



1034. John Guillerman folio of storyboard art for ground and aerial battles in *The Blue Max*, gifted to Nick Redman.(TCF, 1966) Vintage original bound and bradded 13.75 x 6.5 in. folio hand titled "Germans Retreat" and "Stachel Disobeys Orders", with 40+ storyboard copies, many with typed and tipped descriptions, many with hand drawn/written annotations. Exhibiting age and production wear. In vintage very good condition. **\$200 - \$300**

1035. Nick Redman (3) pages of Alex Tavoularis concept drawings from and a Bob Peak limited edition art print for *Apocalypse Now*. (UA, 1979) Vintage original collection of production materials including (4) concept sketches for set-pieces and architecture accomplished in pencil and ink on 8.5 x 11 in. 3-hole punched pages with 1-conex, 1-interior Kurtz room, 1-lizard figural stilt design, 1-bamboo totem. Also includes (1) Bob Peake limited edition full-colored art print signed by the artist in lower right of art and numbered "7/500" on heavy 23 x 28.75 in. heavy artist's leaf. Exhibiting some age, production handling. In overall vintage fine to very fine condition. **\$200 - \$300**

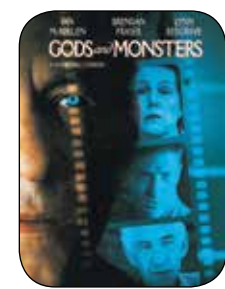




1036. Nick Redman personal *The Thin Red Line* script with occasional music-effects notations. (TCE, 1998) Original studio bound and bradded 192-page Second Draft Screenplay written by Terrence Malick, based on the novel by James Jones, dated October 3, 1996 on the title page, with some music cues circled in blue pen. Exhibiting minor production wear. In very good to fine condition. **\$200 - \$300**



1038. Nick Redman collection (14) vintage and commercial film posters and ephemera including *Lolita*, *Point Blank* and more. (Various, 1960s-1990s) Vintage original, theatrical reissue, and commercial film posters and ephemera from the archive of industry professional and Sam Peckinpah associate Nick Redman, of which (5) are vintage original: *Ride the High Country* US 3-sheet poster; *If...* US pressbook signed by Malcolm McDowell; *The Neptune Factor* US 1-sheet poster; *Point Blank* Australian daybill poster and Belgian poster; (2) Italian reissue due-foglio posters for *Lolita* and *Junior Bonner*; (1) *Beyond the Poseidon* adventure board-mounted insert poster, (1) *Get Carter* board-mounted Australian daybill, (1) *The Ballad of Cable Hogue* board-mounted Belgian window card, and (1) poster for a book of Peckinpah-related criticism signed by author Paul Seydor, and (3) commercially printed posters for *Raiders of the Lost Ark*, *Dirty Harry*, and *Cat People*. Good to very good condition overall. **\$200 - \$300**



1037. Nick Redman personal *Gods and Monsters* rainbow Revised Shooting Draft script. (Lionsgate, 1998) Original bradded 110-multicolor page Revised Shooting Draft written by Bill Condon, based on the novel *Father of Frankenstein* by Christopher Bram, dated May 30, 1997 on the title page. Exhibiting production wear, one hole punch is torn on title page. In very good condition. **\$200 - \$300**



1039. Nick Redman 1-sheet poster for *The Wild Bunch* and (7) board-mounted 1-sheet posters including *Thunderbirds Are GO!* and *The Unforgiven*. (Various, 1967-1992) Vintage original US 27 x 41 in. 1-sheet poster for Peckinpah's brutal, game changing Western. Folded as issued. Also includes (7) vintage original US approx. 27 x 41 in. 1-sheet posters from the personal archive of industry professional and Sam Peckinpah associate Nick Redman. Including *Thunderbirds Are GO!*, *The Unforgiven* advance, *Barry Lyndon*, *Major Dundee*, *Scorpio*, and *Chato's Land*, and *Bring Me the Head of Alfredo Garcia*. *Wild Bunch* with some cross fold separation and corner pinholes. *Alfredo Garcia* shows noticeable wear at folds and corner pinholes. *Unforgiven* is rolled but suffers from an internal scrape within Eastwood's jacket which mars the poster surface. The rest show only minor handling. Overall, good condition. **\$200 - \$300**



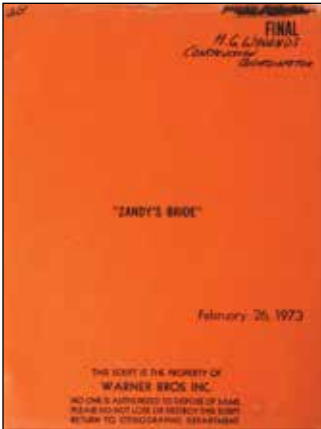
1040. Nick Redman large personal collection of (20+) movie related toys and collectibles. (ca. 1990s - 2000s) Original large collection of (20+) collectible toys including (1) *Thunderbirds*, *Tracy Island Electronic Playset*, (1) *Thunderbirds* limited edition Scott Tracy figure, (1) *Indiana Jones* Arabian horse figure (1) *Indiana Jones* fully-posable figure, (1) Hobby brand 1:5 scale PVC *Alien* figure, (2) *Thunderbirds* talking figures 1-The Hood, and 1-Brains, (1) *Sulu Star Trek* action figure, (1) *Prometheus* Engineer (Chair Suit) figure, (1) "Walter White" *Breaking Bad* figure, (2) "Dalek" figures with 1-12 in. and 1-8in., (1) "Dalek" remote control, (5) glass-domed John Wayne limited edition hand painted figures measuring, (1) Redman Toys 1:6 scale prototype Clint Eastwood as "Dirty Harry" 12 in. figure, (1) Hot Toys brand Burt Ward as "Robin" 1:6 scale posable action figure, (1) Hot Toys brand Adam West "Batman" 1:6 scale posable action figure and (1) Quint attacked by the *Jaws* shark aboard the Orca display. Items range from good to fine condition. **\$200 - \$300**

1041. Nick Redman collection of entertainment photographs and ephemera, some with Sam Peckinpah association. (Various, 1960s-1990s)

Vintage and restrike photographs, signatures, graphic mock-up, and more from the personal collection of industry personality Nick Redman. Several items in this collection are purported to have been gifted to Redman by Sam Peckinpah and his collaborators during their close association in producing documentaries on Peckinpah, and reissuing his films on DVD. Highlights include Stella Stevens panties with accompanying signed photo and LOA; Ann-Margret signed photo; unique color photo of Peckinpah on location in Japan; various original and restrike photos of William Holden, Jason Robards and Steve McQueen in Peckinpah projects; signed Richard Basehart photo; and more. Very good to fine condition. \$200 - \$300



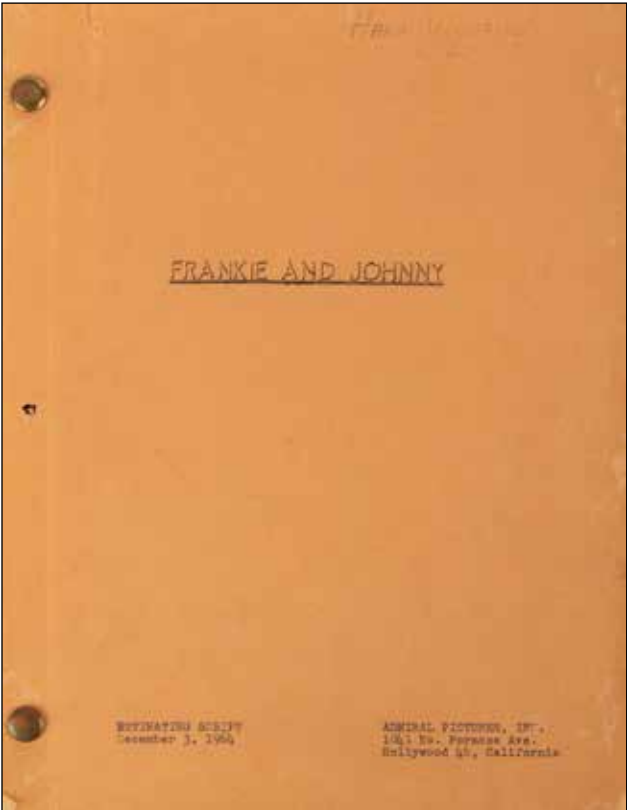
1042. Westerns (3) scripts including *The Way West*, *The Last Hard Man* and *Zandy's Bride*. (UA, 1967/ Warner Bros., 1974/ TCF, 1976) Vintage original (3) studio bound and bradded scripts including (1) *The Way West* 168-page script written by Ben Maddow from the novel by A. B. Guthrie, Jr. dated May 20, 1966, (1) *Zandy's Bride* 111-page Final Draft script written by Marc Norman from the novel, "The Stranger" by Lillian Bos Rose and (1) *The Last Hard Man* 118-multi-color revision page script written by Guerdon Trueblood from the novel "Gundown" by Brian Garfield and dated September 26, 1975. All exhibit age, production wear and soiling. In vintage good to fine condition. From the collection of Construction Coordinator Hendrick G. Wynands. \$200 - \$300



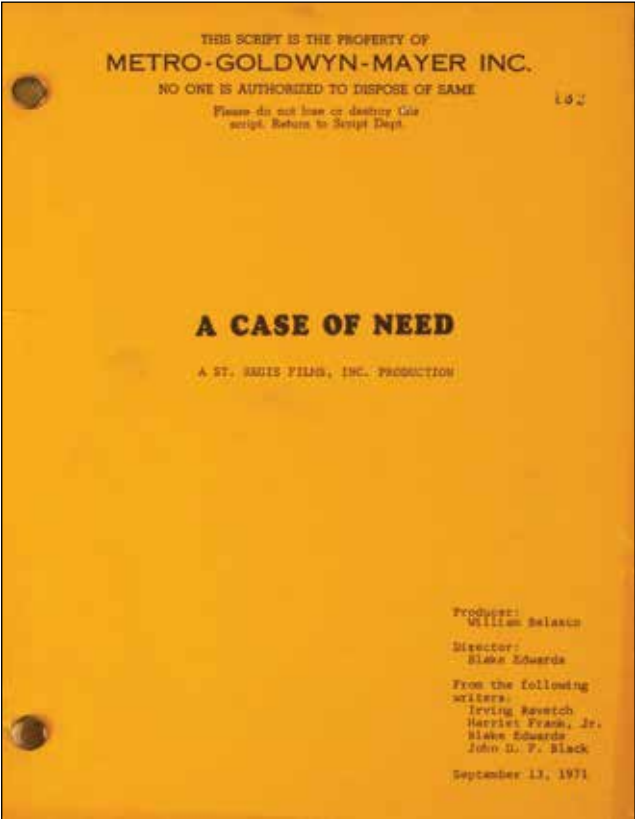
1043. *Hawaii* Shooting script by Dalton Trumbo. (United Artists, 1966) Vintage original studio bound and bradded 105-page Revision script written by Dalton Trumbo, adapted from the James A. Mitchner novel and dated January 21, 1965. Exhibiting age, production handling, soiling to covers, edge toning to content. In vintage good to very good condition. From the collection of Construction Coordinator Hendrick G. Wynands. \$200 - \$300



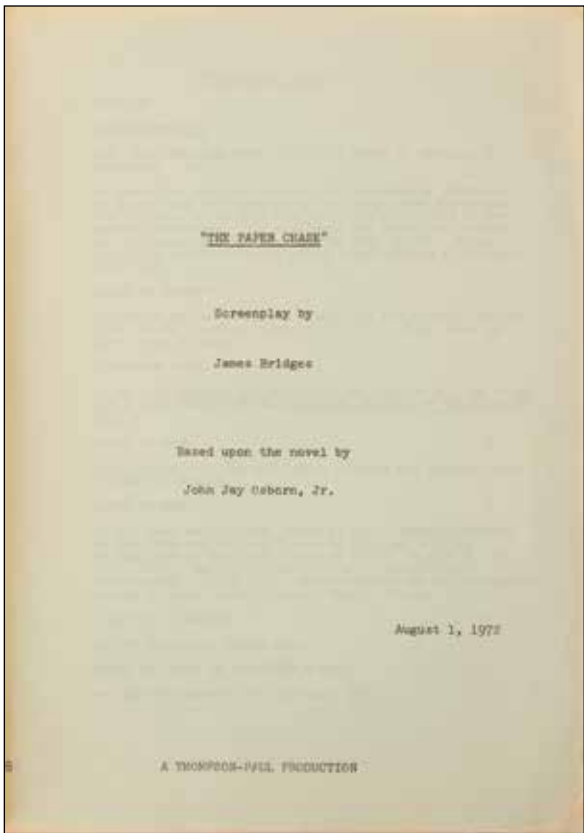
1044. Classic War films (2) scripts including (1) *The Devil's Brigade* and (1) *The Bridge at Remagen*. (United Artists, 1968/1969) Vintage original (2) studio bound and bradded scripts including (1) *The Devil's Brigade* 132-page Revised Draft script written by William Roberts from the novel by Robert H. Adelman and Col. George Walton and dated (1) *The Bridge at Remagen* (working title: "The Remagen Bridge") 66-page script written by Ray Rigby. Both scripts exhibit age, wear and handling. Both undated. In vintage very good to fine condition. From the collection of Construction Coordinator Hendrick G. Wynands. \$200 - \$300



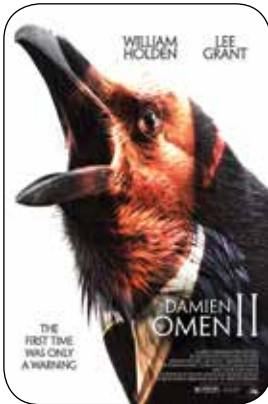
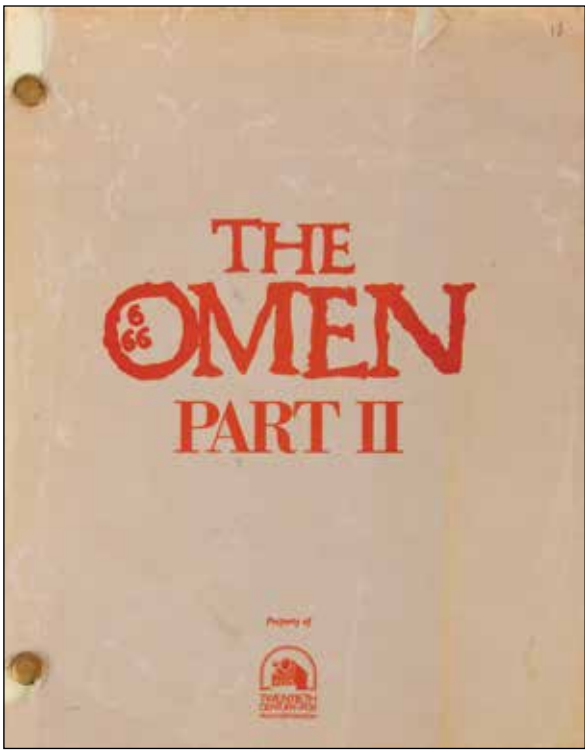
1045. *Frankie and Johnny* Estimating script. (United Artists, 1966) Vintage original studio bound and bradded 109-page Estimating script, written by Alex Gottlieb from a story by Nat Berrin and dated December 3, 1964 on the cover. With technical annotations throughout, and 3+pages of loose notes inserted at random. Exhibiting age, production wear, creased cover, toning to edges of content. In vintage very good condition. From the collection of Construction Coordinator Hendrick G. Wynands. \$200 - \$300



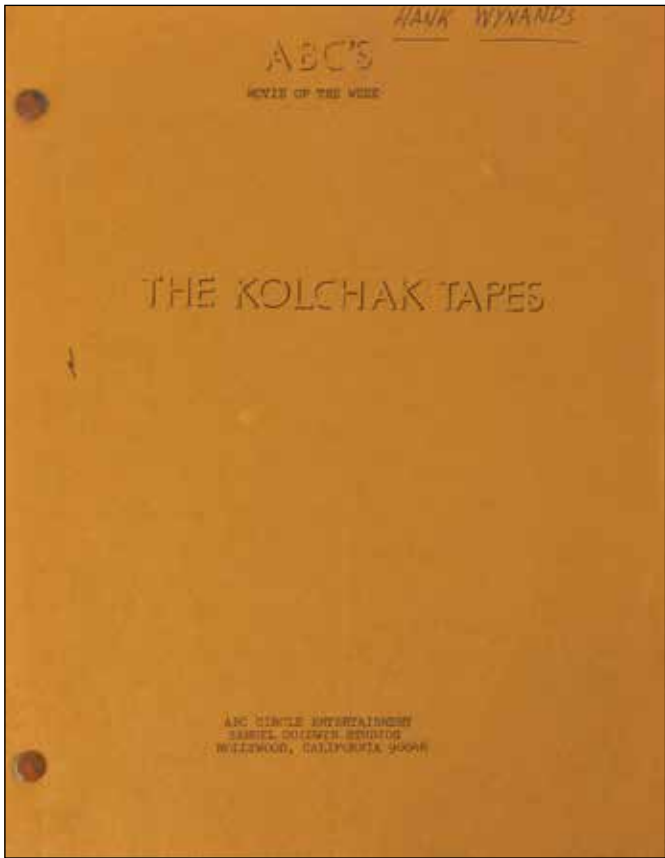
1046. *The Carey Treatment* (working title: *A Case of Need*) script. (MGM, 1972) Vintage original 115-page script written by Irving Ravetch, Harriet Frank, Jr., Blake Edwards and John D. F. Black dated September 13, 1971. With clipped vintage newspaper ad for the film taped to the interior front cover. Exhibiting age and production handling. In vintage good condition. From the collection of Construction Coordinator Hendrick G. Wynands. \$200 - \$300



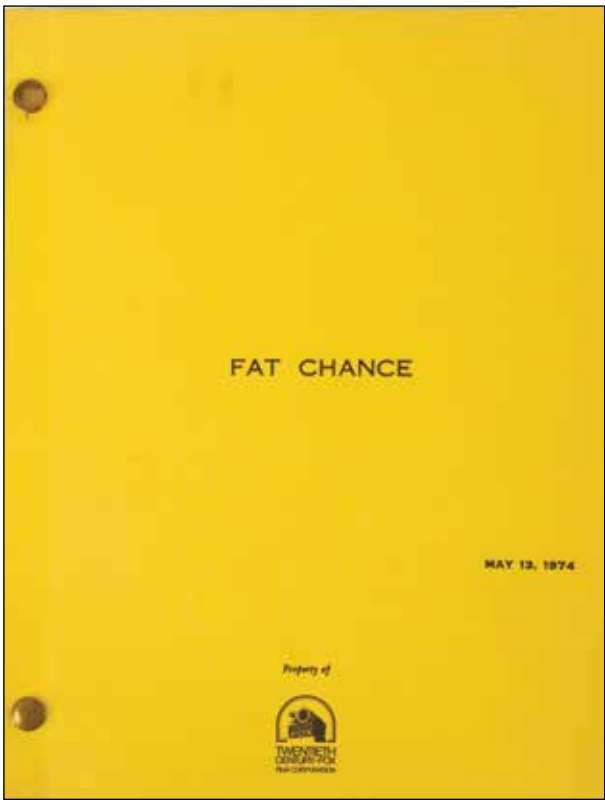
1047. *The Paper Chase* Production and Estimating script.(TCF, 1973) Vintage original studio bradded 135-multi-color revision page Shooting script with approx. 30+ pages of set estimates, shooting schedules, construction and set striking schedules and more. Written by James Bridges, adapted from the John J. Osborn Jr. novel and dated August 1, 1972 on the interior title page. Exhibiting age, production wear, minor technical annotation and dog-eared pages. Content remains in very good condition. From the collection of Construction Coordinator Hendrick G. Wynands. **\$200 - \$300**



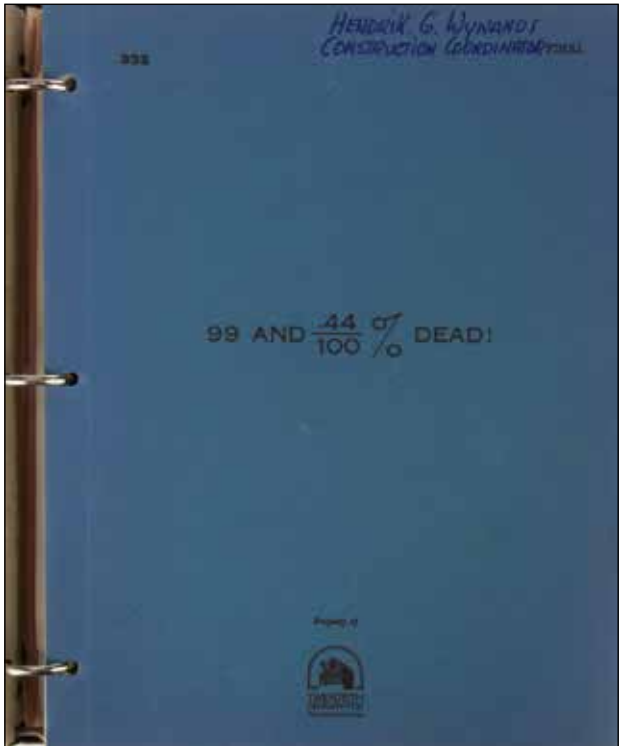
1050. *Damien: Omen II* (working title "The Omen Part II") script.(TCF, 1978) Vintage original studio bradded 101-page 3rd Draft Script written by Stanley Mann and Mike Hodges, from a story by Harvey Bernhard, dated March 14, 1977, on the interior title page. Exhibiting heavy wear to the covers, with both hole punches breached and some paper loss to edges. Content exhibits minor toning to edges. In overall vintage good condition. From the collection of Construction Coordinator Hendrick G. Wynands. **\$200 - \$300**



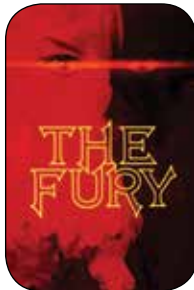
1048. *The Night Stalker* (working title "The Kolchak Tapes") script by Richard Matheson.(ABC, 1972) Vintage original studio bound and bradded 87-page script written by the legendary Richard Matheson, from a story by Jeff Rice. Exhibiting age and handling. In vintage very good condition. From the collection of Construction Coordinator Hendrick G. Wynands. **\$200 - \$300**



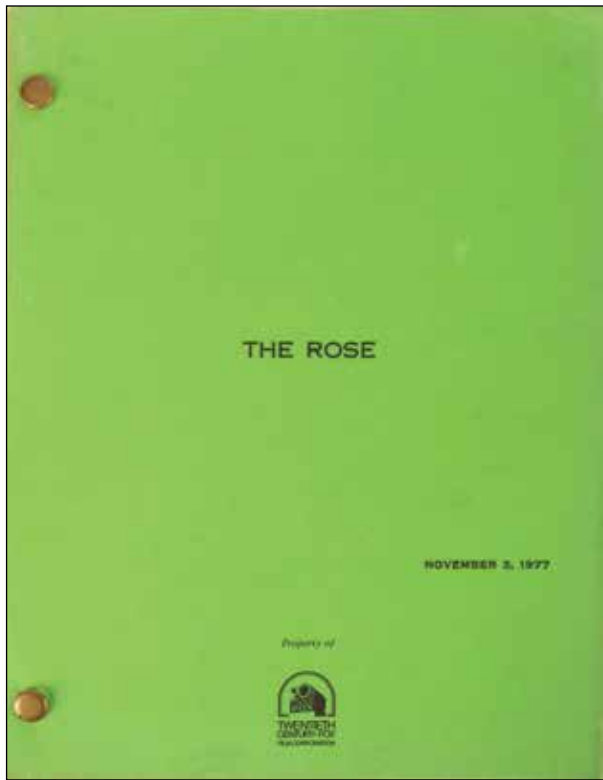
1051. *Comedies* (2) scripts including *Peeper* and *The Money Pit*.(TCF, 1975/Amblin, 1986) Vintage original (2) scripts including (1) *Peeper* (working title: *Fat Chance*) 139-page revised Final Draft script written by W.D. Richter from the novel "Deadfall" by Keith Laumer and (1) *The Money Pit* written by David Giler and undated. Exhibiting age and wear. In good to very good condition. From the collection of Construction Coordinator Hendrick G. Wynands. **\$200 - \$300**



1049. *99 and 44/100% Dead!* Final script and production ephemera.(TCF, 1974) Vintage original 3-ring bound 129-page Final script written by Robert Dillon with several dog-eared pages featuring handwritten annotations. Also includes (60+) pages of script revisions, shooting schedules, estimates, and more. Exhibiting age and handling. In vintage very good condition. From the collection of Construction Coordinator Hendrick G. Wynands. **\$200 - \$300**



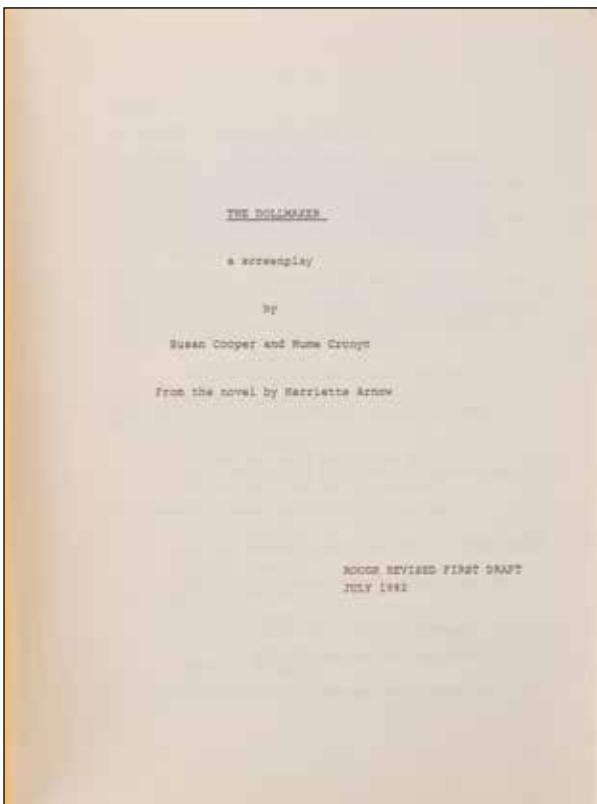
1052. *The Fury* (2) scripts including (1) Revised and (1) Final Draft version.(TCF, 1978) Vintage original (2) studio bound and bradded scripts including (1) 133-multi-color revision page Final Draft script written by John Farris from his novel dated June 20, 1977 and (1) 136- multi-color revision page Revision Script written by John Farris and dated March 18, 1977. Includes 4-pages of contact list and location contact lists. Covers exhibit age, production handling and soiling. Content remains in vintage very good condition. From the collection of Construction Coordinator Hendrick G. Wynands. **\$200 - \$300**



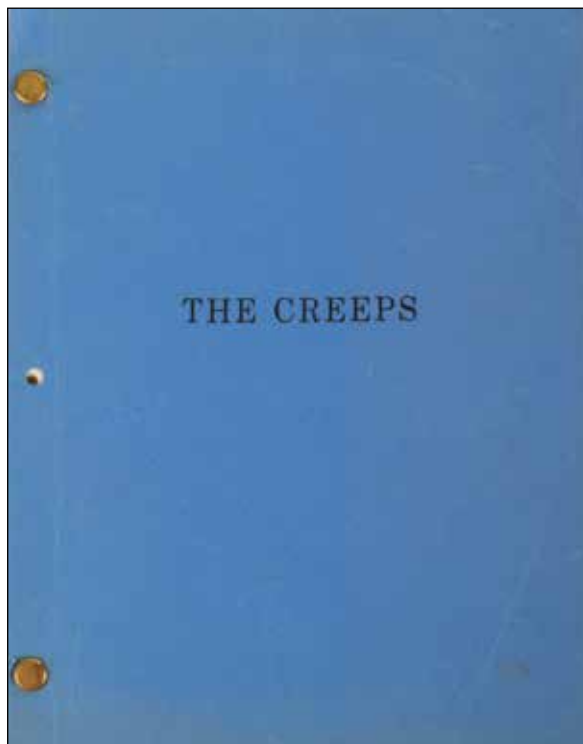
1053. *The Rose* Revised Draft script.(TCF, 1979) Vintage original studio bound and bradded 123-page Revised Draft script written by Bo Goldman from a previous draft by Bo Goldman and Michael Cimino from an even earlier draft by Bill Kerby based on a story by Marvin Worth and Michael Cimino. Dated November 3, 1977 on the cover and interior title page. Exhibiting age and handling. In vintage very good condition. From the collection of Construction Coordinator Hendrick G. Wynands. **\$200 - \$300**



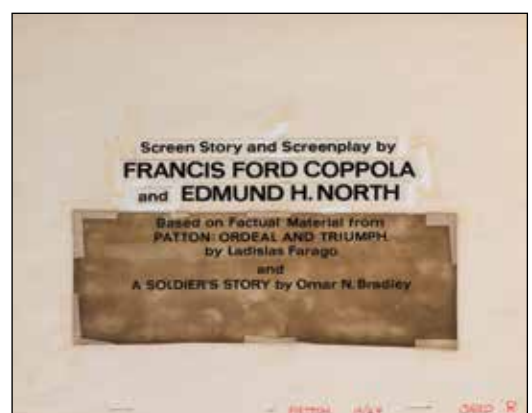
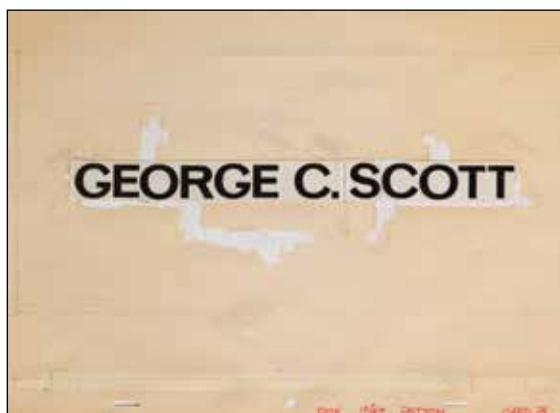
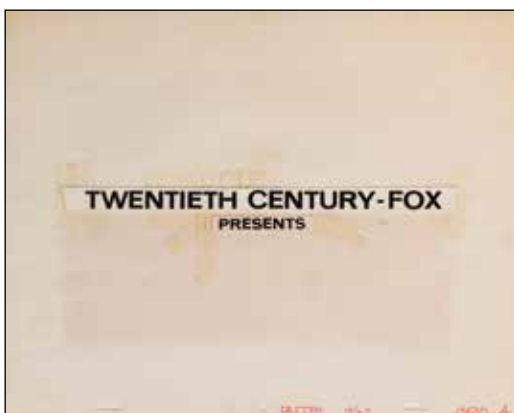
1054. Action films of the 1980s (2) including *Megaforce* working title “Mega Force” and *Karate Kid II*.(TCF, 1982/Columbia, 1986) Original (2) scripts including (1) MegaForce 95-page Revised Draft script written by James Whittaker from a concept by Robert Kachler and (1) Karate Kid II 90-page revised 2nd Draft script written by Robert Mark Kamen. Both exhibit age, wear and handling. In very good condition. From the collection of Construction Coordinator Hendrick G. Wynands. **\$200 - \$300**



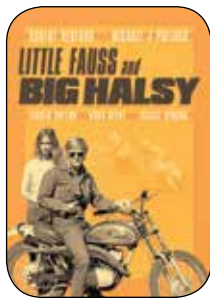
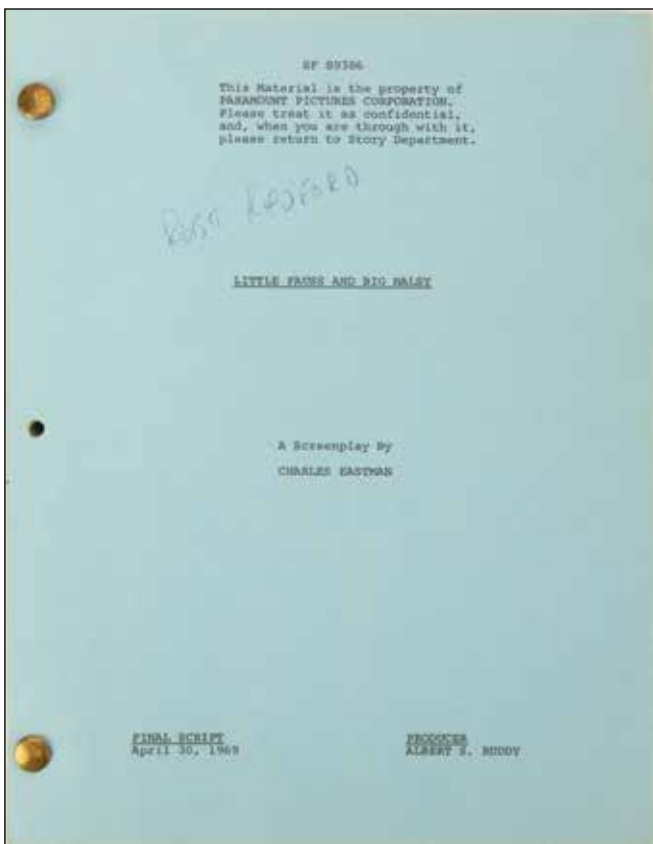
1055. *The Dollmaker* Rough Revised First Draft script.(ABC, 1984) Vintage original studio bound and bradded 137-page Rough Revised First Draft script written by Hume Cronyn and Susan Cooper, from a story by Harriette Arnow, dated July 1982 on the title page. Exhibiting age and handling. In vintage very good condition. From the collection of Construction Coordinator Hendrick G. Wynands. **\$200 - \$300**



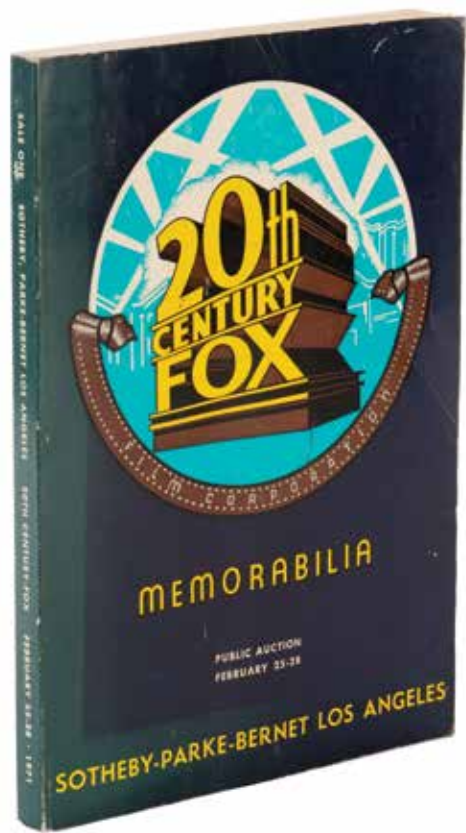
1056. *Night of the Creeps* (working title: *The Creeps*) script.(TriStar Pictures, 1986) Original 120-page Revised First Draft script written by Fred Dekker and dated June 21, 1985. Includes 5-pages of loose Exterior and Interior set lists. Exhibiting age and production wear to covers. In very good condition. From the collection of Construction Coordinator Hendrick G. Wynands. **\$200 - \$300**



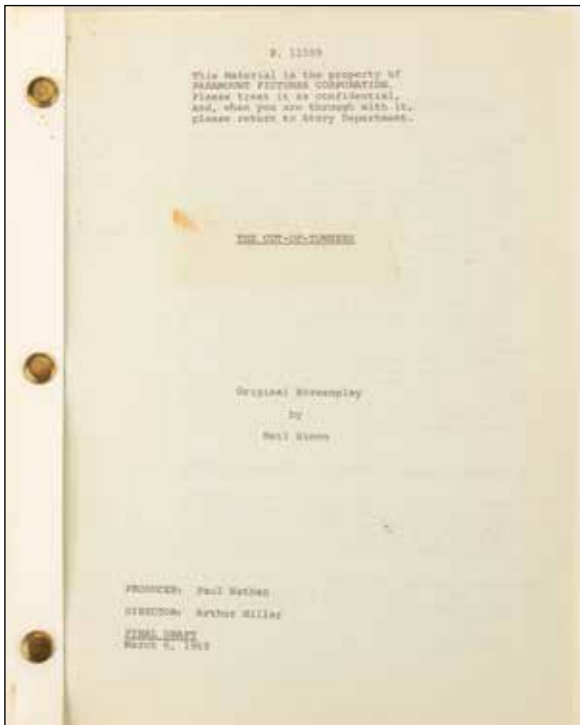
1057. *Patton* complete opening credit titles.(TCF, 1970) Vintage original (35) opening credits including (22) Accomplished in pasteup, printed, taped elements and whiteout on heavy artist's leafs. With production notes handwritten in red ink at bottom and other notes in pen or pencil throughout, and (13) acetate sheets with black and white transfer lettering with handwritten production notes in grease pencil. Includes (1) black matte artist's board with remnants of pasteup elements. All measure approx. 14 x 11 in. Exhibiting age, production wear and handling. Exhibiting light even toning. Overall in vintage very good to fine condition. **\$6,000 - \$8,000**



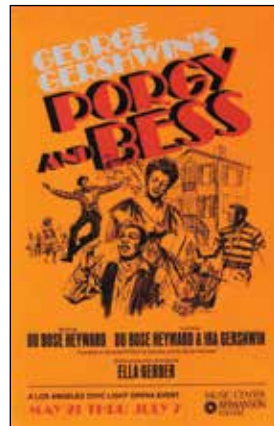
1058. *Little Fauss and Big Halsy* script. (Paramount, 1970) Vintage original studio bound and bradded 131-multi-color page Final Draft script written Charles Eastman, dated April 30, 1969 on the cover. With handwritten "Robt Redford" [sic] on the cover. Exhibiting age, production use and handling. In vintage very good condition. **\$200 - \$300**



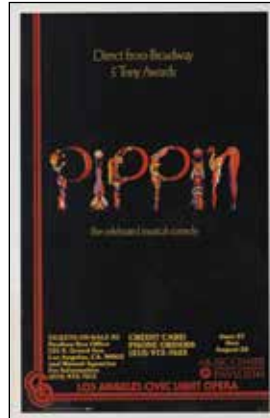
1061. 20th Century-Fox historic Sotheby-Parke-Bernet auction catalog. (TCF, 1971) Vintage original perfect-bound 275-page auction catalog by Sotheby-Parke-Bernet Los Angeles for the landmark 1971 liquidation of 20th Century-Fox props, costumes, vehicles, posters, artwork, etc. A landmark in movie memorabilia collecting. Covers exhibits moderate creasing, fading, toning and handling. Content remains in vintage fine condition. **\$200 - \$300**



1059. *The Out of Towners* script. (Paramount, 1970) Vintage original studio bound and bradded 137-multi-color revision page script written by Neil Simon and dated March 6, 1969 on the interior title page. Exhibiting age, handling and some tape remnants to the front cover. In vintage very good condition. **\$200 - \$300**



1062. Los Angeles Theater (50+) window cards for productions. (Ca. 1970s) Vintage original (50+) window and theater cards for Los Angeles productions, measuring approximately 14.25 x 22 in., including cards for Pacific Overtures, The Wiz, Kismet, Debbie Reynolds in Annie Get Your Gun, Liza Minelli in The Act, Gwen Verdon and Chita Rivera in Chicago, Bob Fosse's Dancin', Robert Preston and Bernadette Peters in Mack and Mabel, Ron Moody in Oliver!, Robert Morse in How to Succeed in Business Without Really Trying, Robert Goulet and Carol Lawrence in Camelot, Patti LuPone and Mandy Patinkin in Evita, Rock Hudson and Imogene Coca in On The Twentieth Century, Lena Horne Pal Joey, Florence Henderson in The Sound of Music, other titles and ephemera. Exhibiting age, minor storage wear. In generally vintage very good to fine condition. **\$300 - \$500**



1060. Metro-Goldwyn-Mayer & David Weisz set of (5) auction catalogs. (1970) Vintage original (5) catalogs for the massive 1970 historic liquidation of MGM studio props, costumes, vehicles, posters, artwork, and more. Including (1) general 227-page catalog, (1) "Star Wardrobe", (1) "Miniatures, weaponry, vintage cars", (1) "Lot 2" and (1) "Lot 3 and 5. An historic milestone in film memorabilia collecting history. Very good to fine condition. **\$300 - \$500**



1063. Los Angeles Theater (300+) photos & ephemera from stage productions of Oliver, Gigi and others. (Ca. 1970s) Vintage original 300+ photos and ephemera from Los Angeles stage productions, including 75+ production photographs including Oliver!, 10+copies of Oliver's second change costume, 8+copies of Bill Sykes, 8+copies of Fagin, 10+copies of Nancy, 8+copies of the Artful Dodger, 7-set design (only two duplicates); for Gigi 4-set designs, 1-headshot of Agnes Moorehead, 2-headshots of Oliver Messel, and more; materials for The Wiz including Ren Woods as "Dorothy" and Ted Ross as "the Lion", 2-Polaroids of a costume and poster from the production, 1-invitation to the Founders Night after-theater party honoring Robert Goulet and Carol Lawrence in Camelot, 1-table tent for Liza Minelli in Shine It On. Cut-out Playbill ads for 20+ titles, mostly large groups of duplicates for The King and I with Ricardo Montalban and Sally Ann Howes, Oliver! with Ron Moody and Karen Morrow, Fiddler on the Roof with Robert Merrill, Odyssey with Yul Brynner and others. All exhibiting minor age. In vintage, very good to fine condition. **\$200 - \$300**



1064. Burt Reynolds "Lewis" hunting bow from *Deliverance* with LOA from director John Boorman. (Warner Bros., 1972) Vintage original Fred Bear brand "Victor Kodiak Takedown" recurve bow constructed of black maple and fiberglass limbs, metal riser with green textured surface, black rubber grip, brass arrow rest with attached brass and steel quiver containing 3-real aluminum broadhead arrows with red and white feather fletching, and original bow string present but untested. Bow measures approx. 57 x 7 in., with 33 in. arrows. Author of the *Deliverance* novel and screenplay, James Dickey, who also played "Sheriff Bullard" in the film, was an experienced bowhunter, and spent considerable time with Reynolds and Voight teaching them how to properly use their bows. Comes with 4-behind the scenes 3.5 x 5 in. production photos, 1- James Dickey pulling the bowstring against his cheek, 1- Burt Reynolds replicating the same action, 1-"Lonnie" (Billy Redden), and 1- crew, and 7-sheets of blank production stationery with film title, logo and studio name at top, and 1-film brochure insert with intimate behind the scenes stories, quotes from the actors, and set stills. Exhibiting age, production wear and handling. From the collection of Creative Associate Ross Pallenberg, a longtime collaborator of director John Boorman, who was given the bow by Boorman after production. Accompanied by a LOA from Boorman attesting to the fact that this is "Lewis" bow from the film. In good to very good condition. **\$15,000 - \$20,000**



1065. *Deliverance* large Pontiac Motors iron sign. (Warner Bros., 1972) Vintage original solid iron American Indian head sign measuring approx. 48 x 36.5 in. Highly visible towering above the gas station on a post at the end of the film when survivors, "Ed Gentry" (John Voight) and "Bobby Trippe" (Ned Beatty) debrief with the town's "Sherriff Bullard" (James Dickey) following their harrowing and deadly backwoods encounter. Exhibiting age, production distress and weathering. In vintage good to very good condition. Special shipping arrangements will apply. **\$1,500 - \$2,500**

END OF DAY TWO



1066. Paul Newman "Hank Stamper" 1967 CZ 250 motorcycle from *Sometimes a Great Notion*. (Universal, 1971) Vintage CZ 250 motorcycle (frame & engine # 980-02-02269) ridden by Hank Stamper (Paul Newman) in the film adaptation of Ken Kesey's novel *Sometimes a Great Notion*. The motorbike was given to the Newman especially for the film. Manufactured by a branch of the Skoda car company that previously manufactured weapons, the CZ model recorded six Grand Prix world championships between 1964 through 1969. The CZ delivered 26 horsepower and featured sand-cast magnesium engine case, a slim fuel tank, and a hand-formed aluminum airbox. Highly visible when Stamper rides the zippy two-wheeler during a motocross race. The film was Paul Newman's 2nd directorial effort. Exhibiting age and production use and wear. Restored to its film used condition. Comes with a letter from American Java Ltd., (importer for CZ) to Universal stating the 250cc bike with proper VIN number is ready for delivery. Also comes with a signed letter by J.N. Roberts, Paul Newman's stunt rider, corroborating these facts. Measures 83 x 42 in. Exhibiting age and production use. Sold on bill of sale. **\$40,000 - \$60,000**





1067. *The Gang That Couldn't Shoot Straight* script. (MGM, 1971) Vintage original studio bound and bradded 120-page script written by Waldo Salt, dated February 1, 1971 on the cover and inkstamped "78". Handwritten in blue ink on first page are names "Jerry Orbach" and "Leigh Taylor-Young". Exhibiting age, production use and handling. In vintage very good condition. **\$200 - \$300**

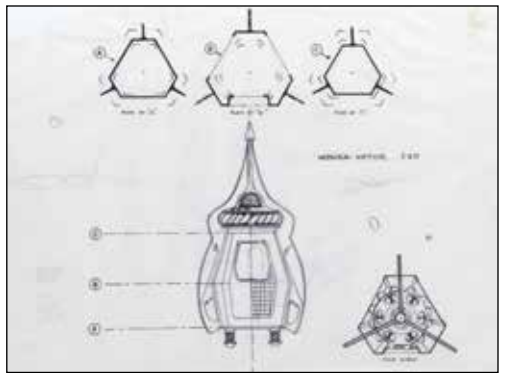
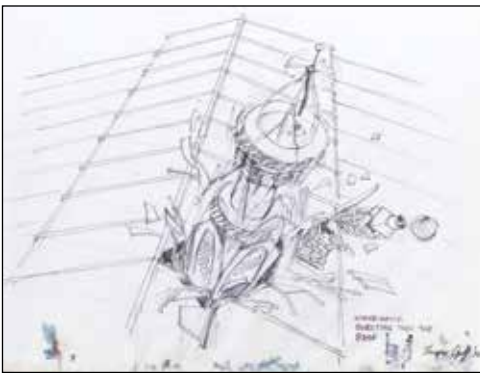


1068. Roy Snart "Paul" jacket from *Bedknobs and Broomsticks*. (Disney, 1971) Vintage original black wool coat with white dot pattern, notched lapel, 1-chest slash pocket, 2-hip flap pockets, button front closure, and sleeves lined in white and blue striped fabric, which is exposed when the character rolls up his sleeves, interior lined in black fabric. Marked size "27". Retaining internal, "Western Costume" bias label typed, "Roy Snart". Exhibiting age, production wear and handling, with soiling, fraying and distressing. In vintage good to very good condition. **\$400 - \$600**

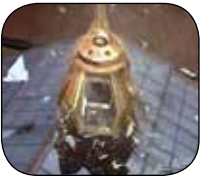


1069. *Willy Wonka & the Chocolate Factory* prop "speedometer" gauge from the Wonka Boat. (Paramount, 1971) Vintage original Hans Lufft brand German made wood, brass, glass and metal barometer and temperature gauge installed in the dashboard of the Wonka Boat. Measuring 9 x 1.5 in. round. Metal plate on back retains remnants of adhesive from production. Not visible in movie. Exhibiting age and production use and handling. In vintage very good condition. Comes with a LOA from Hendrik Wynands, Construction Manager on the film. **\$600 - \$800**

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1070. Harper Goff (2) original concept drawings of the "Wonkavator" for *Willy Wonka & the Chocolate Factory*. (Paramount, 1971) Collection of (2) original concept drawings by Harper Goff for the fantasy musical classic. Including (1) accomplished in black marker on 17.5 x 24 in. artist vellum. Signed, "Harper Goff '70". Depicting the "Wonkavator" shooting through the Chocolate Factory's roof. Also, (1) accomplished in black marker on 17.5 x 24 in. artists' vellum. Featuring an annotated diagram of the Wonkavator from various angles. Exhibiting moisture damage to bottom edge of drawing and tears along the top of diagram. Otherwise, in vintage very good condition. **\$2,000 - \$3,000**

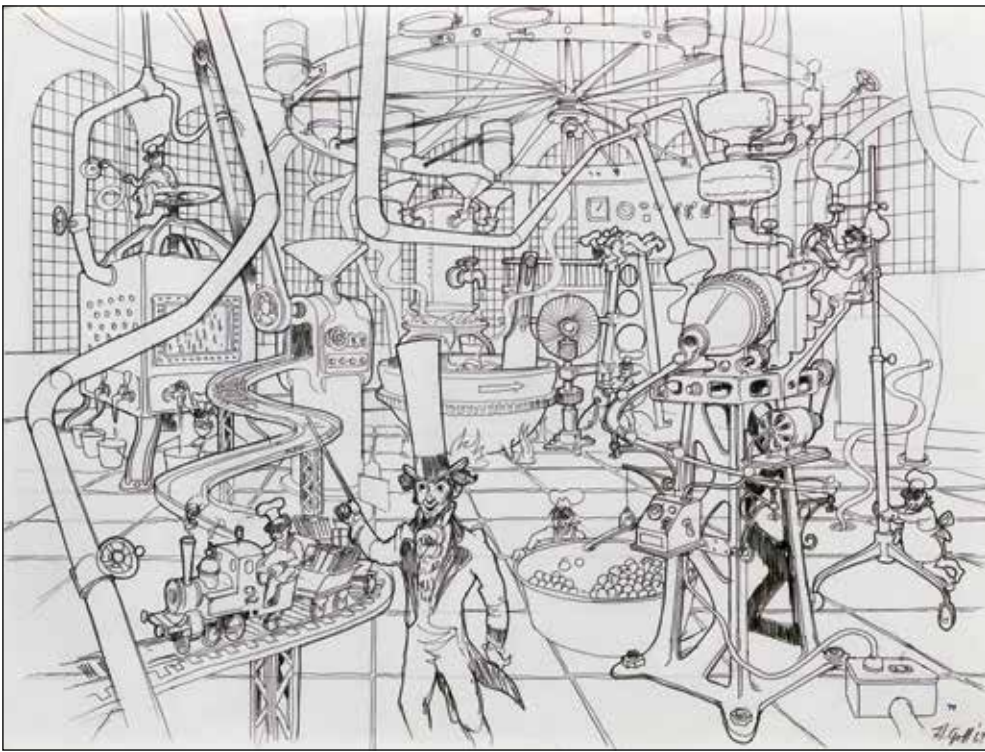


1071. *Willy Wonka & the Chocolate Factory* original concept sketch of the "Wonkavator" by Harper Goff. (Paramount, 1971) Vintage original sketch accomplished in black felt pen on 18 x 24 in artist's vellum. Handwritten below the art, "The Great Glass Elevator (Boarding and Take-Off)" and signed "Harper Goff '70". From the closing scenes depicting the "Wonkavator" sailing up and through the factory ceiling. Exhibiting age, production handling and edge wear. In vintage very good fine condition. **\$3,000 - \$5,000**

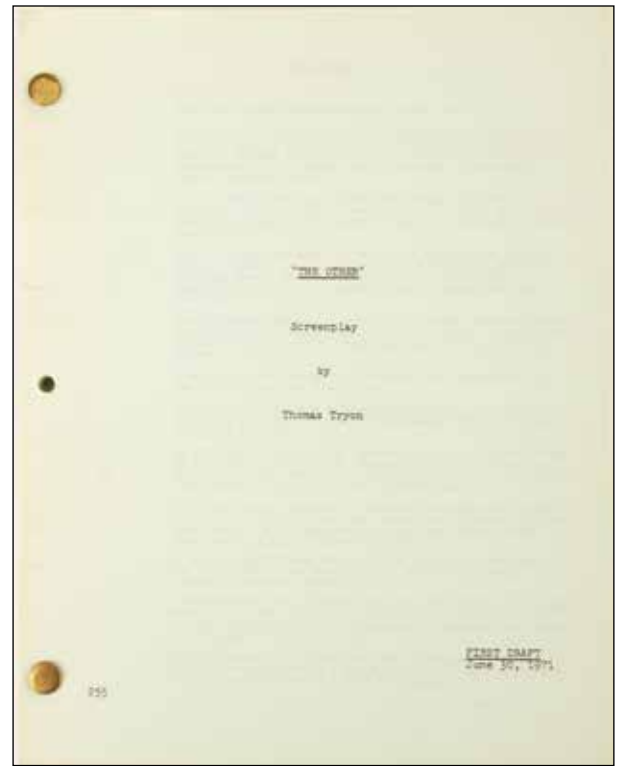


1072. Harper Goff original concept drawing of the Long Tunnel for *Willy Wonka & the Chocolate Factory*. (Paramount, 1971) Accomplished in black marker and pencil on artist vellum, notations to drawing in black marker: "Long tunnel with special arched rooms" and signed "Harper Goff '70" to lower right. An intricate Goff drawing depicting "Wonka" on a walkway between two waterways in a long tunnel. The waterways are surrounded by many numbered rooms with arched entrances to rooms where the "Oompa-Loompas" work. Measures 18 x 24 in. In vintage fine condition. **\$3,000 - \$5,000**

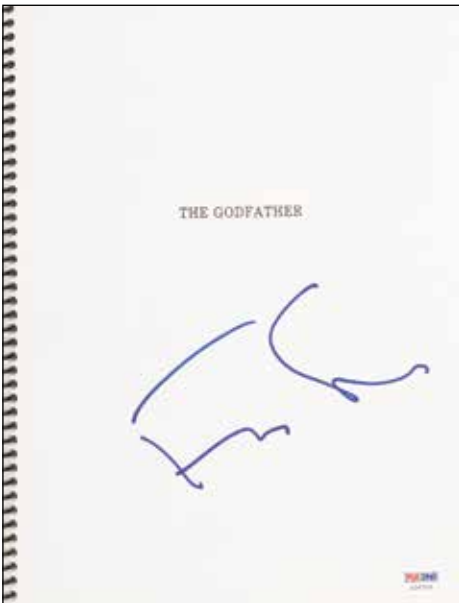




1073. Willy Wonka and the Chocolate Factory original concept sketch of Wonka's Factory interior by Harper Goff. (Paramount, 1971) Vintage original sketch accomplished in black felt pen on 18 x 23.5 in artist's vellum. Signed "Harper Goff 69". An elaborate example of the legendary Harper Goff's whimsical Wonka Factory designs featuring "Oompa Loompas" toiling and "Willy Wonka" himself at center of the illustration. Exhibiting age, production handling and edge wear. In vintage very good fine condition. **\$3,000 - \$5,000**



1074. The Other First Draft script. (TCE, 1972) Vintage original studio bound and bradded 123-multi-colored revision page First Draft script written by Thomas Tryon from his novel of the same name and dated June 30, 1971 on the title page. Exhibiting age and handling. In vintage very good to fine condition. **\$200 - \$300**



1075. The Godfather signed replica script signed by Francis Ford Coppola. (Paramount, 1972) Original 157-page, printed front and back, spiral bound replica script written by Mario Puzo and Francis Ford Coppola. Featuring a photo paper title page signed blue ink, "Francis Coppola". Accompanied by a COA. In fine condition. **\$200 - \$300**



1076. Marlon Brando personal Actors Equity Association union card. (1973) Vintage original printed paper membership card measuring 3.5 x 2.25 in. with "Marlon Brando" typed above line printed, "is a senior member" and, "45487" above, "member no.". "May 1, 1973" typed beside the printed, "Paid to:" and stamped in red ink, "S 2024" next to the printed "Card No.". Unsigned on the verso in the space for "Signature of Member". Exhibiting minor edge toning. In vintage fine condition. **\$800 - \$1,200**

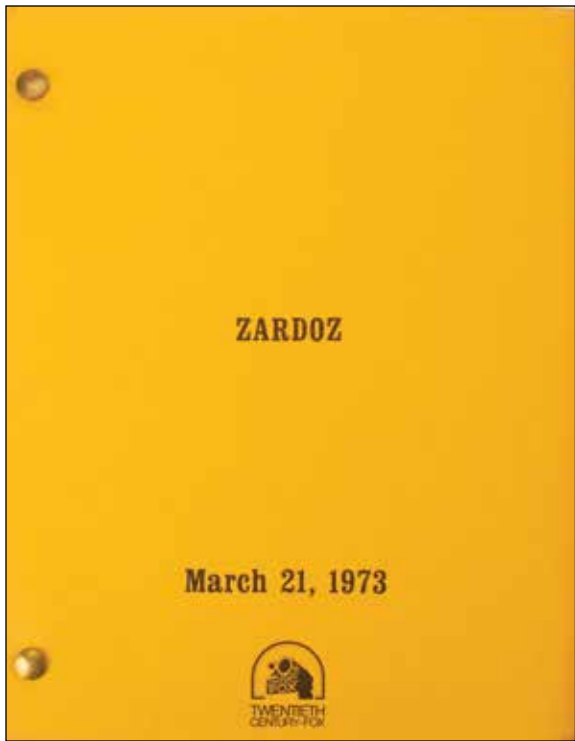


1077. David Hockney A Bigger Splash UK quad poster. (Circle Assoc., 1973) Vintage original UK 30 x 40 in. quad poster for A Bigger Splash, the semi-fictionalized biopic of a key period in the life of acclaimed contemporary artist David Hockney. The story concerns how the romantic breakup with his lover eventually inspires Hockney to turn to his backyard swimming pool for artistic inspiration, resulting in a number of his most important works. This particular poster design, commissioned by the film's producer Mike Kaplan (well known in the industry for his design contributions to many Stanley Kubrick and Robert Altman films) directly incorporates Hockney's "Portrait of an Artist (Pool with Two Figures)" which recently brought \$90M at auction. To our knowledge, Hockney's art is used on very few film poster designs throughout the late 20th century. Archivaly linen-backed, with very minor marginal retouching from display handling, now shows as very good to fine condition. **\$200 - \$300**



1078. Sidney Lumet sterling silver Tiffany & Co. business card case gifted to the director by the DGA. (ca. 1970s-1980s) Vintage original .925 sterling silver card case with hinged lid and snap front closure. Engraved with, "DGA" on the top lid. Retaining the "Tiffany & Co. 925" mark on the verso. Measuring 3.25 x 2.25 in., this case was gifted to Sidney Lumet by his Union, the Director's Guild of America and then re-gifted by Lumet to a young Hollywood hopeful that it might bring him luck every time he gave out a business card. Exhibiting age and handling, with light surface scratching. In vintage very good condition. **\$200 - \$300**





1079. Zardoz script by writer/director John Boorman. (TCF, 1974) Vintage original studio bound and bradded 103-page script written by John Boorman, dated March 21, 1973 on the cover. Exhibiting age, production use and handling. In vintage very good condition. **\$200 - \$300**



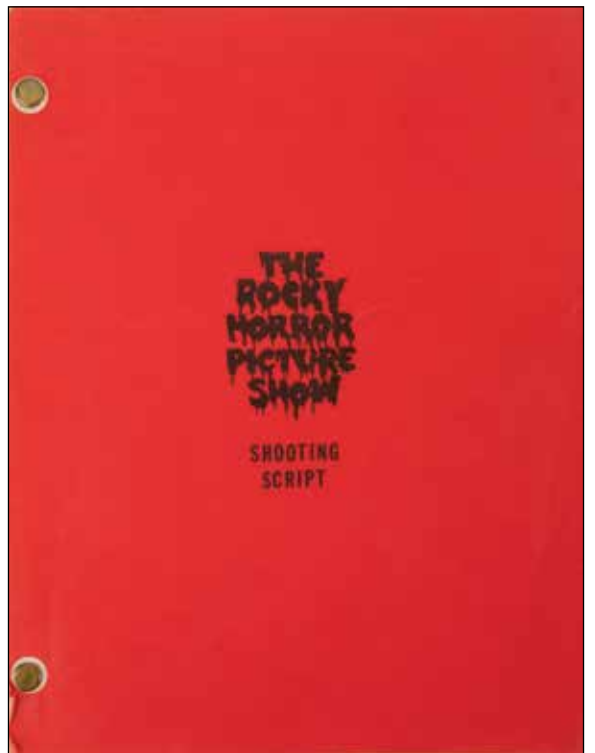
1080. Bill Bixby "Russel Donovan" suit from *The Apple Dumpling Gang*. (Disney, 1975) Vintage original (2) piece costume consisting of (1) tan felt coat with brown velvet collar, peaked lapel, 2-faux hip flap pockets, brown velvet trim on cuffs, 2-brown velvet decorative buttons at back, lined in olive drab satin, and (1) pair multicolor striped wool trousers with gray and black leather panels, 2-hip slash pockets, and button front closure. Coat retains internal, "Western Costume" bias label with typed "2378-2 Bill Bixby", pants retain internal "Western Costume" bias label with typed "Dbl" and handwritten "Bill B.", with additional Western Costume bar code sticker and additional handwritten notes. Exhibiting age, production wear and handling. In vintage good to very good condition. **\$400 - \$600**



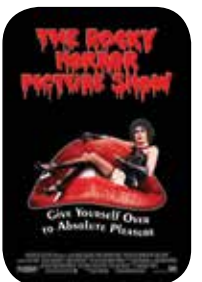
1081. Robert McCall early 1970s color concept artwork for "Pyramid", an unrealized Douglas Trumbull film. (ca. 1970s) Vintage original concept painting accomplished in pencil, ink, artist's marker and acrylic on 40 x 30.25 in. artist's board. Created by noted NASA space artist Robert McCall celebrated for his promotional art for Stanley Kubrick's *2001: A Space Odyssey* film and production illustration on *Star Trek: The Motion Picture* among others. This concept art of a large space rover was created for FX and filmmaking legend Douglas Trumbull's proposed "Pyramid" film, which was killed when MGM went through administrative changes. Signed on the lower right "McCall". Exhibiting age, production wear, minor soiling. In vintage, very good to fine condition. **\$8,000 - \$12,000**



1082. “Zuni Hunter” Fetish hero puppet from *Trilogy of Terror*. (ABC-TV, 1975) Vintage original iconic creature puppet constructed of cast resin head, torso, and limbs expertly assembled on articulating metal armature allowing arms to swing, legs to swivel, and head and jaw to bobble. Studio painted and finished to appear as carved wood with black string hair added, white painted jagged teeth, and wrapped in fabric skirt to complete the look of the unforgettable character. The brainchild of legendary horror, science fiction and fantasy writer Richard Matheson, “Amelia” was adapted from his short story, “Prey”. To this day, the visions of Amelia being terrorized by the vicious, tiny warrior remain indelible in the minds of audiences. The puppet, measuring 13 x 6.5 x 4.5 in., retains silver gaffer’s tape over a 1.5 x .05 in. slot carved in the left back, giving access to the hole in the sternum where a pin held the gold charm chain (not present) that prevented the fetish doll’s spirit from coming to life. Early in the story, the chain falls off, releasing the spirit and unfolding terror in this horror classic. The instantly recognizable prop exhibits age, minor production wear, and light soiling. In vintage fine condition. Without question, one of the most iconic artifacts of horror from the past half century. **\$12,000 - \$15,000**



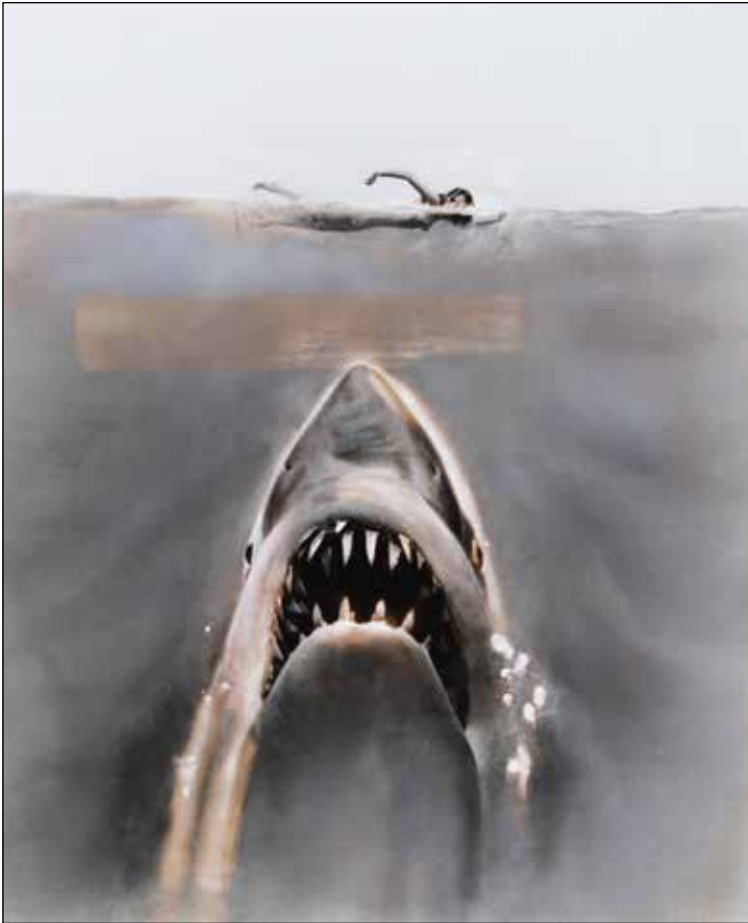
1084. *Rocky Horror Picture Show* shooting script signed by Barry Bostwick “Brad”. (TCF, 1975) Vintage original studio bound and bradded 93-page Shooting Script written by Jim Sharman and Richard O’Brien and dated 9/12/74 on interior page. Signed on the interior title page, “For Kevin, Barry Bostwick”. Includes some revision pages and 6+ additional pages of shooting schedule at the end of the script. Exhibiting age and wear. In vintage very good to fine condition. **\$200 - \$300**



1083. Opening title cards (2) for *Fort Apache the Bronx* and *French Connection Part 2*. (TCF, 1975-1981) Vintage original opening credits title cards including (1) *Fort Apache the Bronx*, and (1) *French Connection Part 2*, both accomplished on 14 x 11 in. black illustration board with paste-up elements and keyholes along the bottom edge. Exhibiting production wear and handling, edge wear and corner bumping. In production used very good condition. **\$600 - \$800**



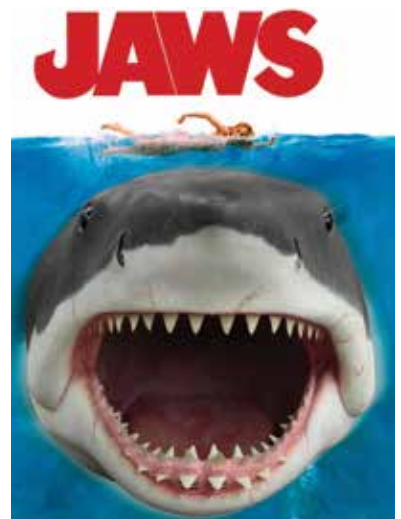
1085. Robert Shaw “Quint” radio smashing bat from *Jaws*. (Universal, 1975) Vintage original sawed-off wooden baseball bat prop. Constructed of an actual Spalding brand “Power Temp” size “34” baseball bat. With the top portion cut off right above the Spalding baseball logo, shortening the bat to a 24 in. Visible on the interior port side rack on “Quint’s” (Shaw’s) boat, “The Orca” when Quint grabs a similar bat prop from above this one and smashes the boat’s radio to prevent “Brody” (Roy Scheider) from calling for help. Exhibiting production wear and age. In vintage very good to fine condition. **\$800 - \$1,200**



1086. *Jaws* (2) print ad concepts. (Universal, 1975) Vintage original (2) poster concepts including (1) black and white photographic mat poster measuring 12.5 x 19.5 in. tipped to 15.5 x 22.5 in. artist’s leaf, in turn, tipped to foam core backing board, with 10 x 11 in. glossy hand-cut photo print of the iconic artwork by Roger Kastle, tipped mid-poster, with advertising agency Seiniger & Assoc., Inc. sticker mid recto, and (1) glossy 15.6 x 20 in. color photo print tipped to 18 x 22 in. backing board with top-hinged sheet of vellum featuring handwritten notes. Exhibiting age and wear. In vintage very good condition. **\$600 - \$800**



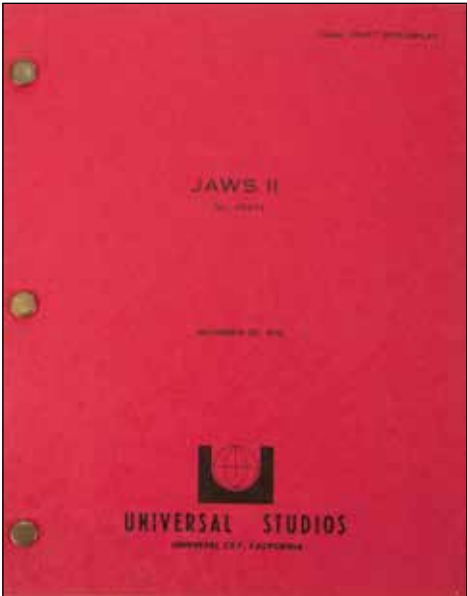
1087. Alien costume from *Close Encounters of the Third Kind*. (Columbia Pictures, 1977) Vintage original ensemble including (1) slip cast foam rubber latex alien full head mask with startling acrylic sphere blue eyes, nose holes and slit mouth for wearer’s comfort and velcro closure at back of head and neck for ease of wearing, and (1) iridescent green-gold mock turtleneck spandex footie bodysuit with long sleeves to wrist with thumbholes, and zipper back closure. This mask is one of three the Spielberg alien masks created by Tom Burman Studios, David Ayers produced this head from the original mold with a translucent paint job and created the custom acrylic eyes. “The challenge was to breathe some realism into what was intended for a very simple latex mask barely seen on film”. Three versions of this Alien were created, two were rejected. Ultimately, this mask was filmed interacting with the actors, but the scenes were cut from the final product. This mask appeared in a CE3K issue of *Cinefantastique*. Exhibiting age, production wear and some soiling on the bodysuit. In overall vintage very good to fine condition. **\$3,000 - \$5,000**



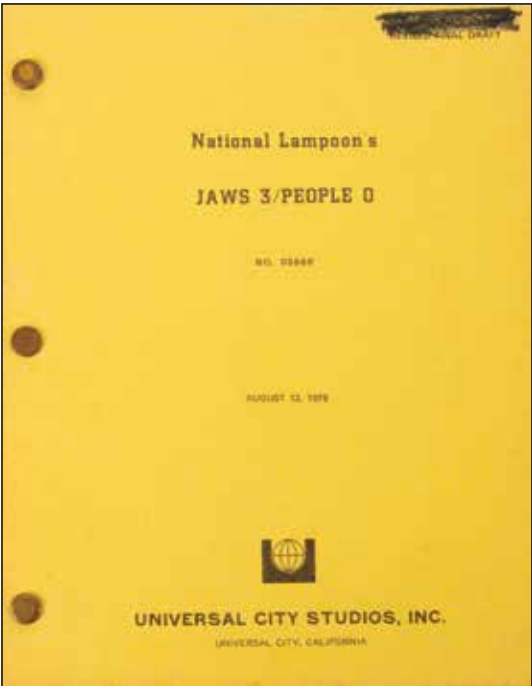
1088. “Bruce” the great white shark from *Jaws* figure created from the original plans for Universal and JAWSFest in 2005 - the 30th anniversary of the release of *Jaws*. This 1:1 replica of the head of the famous shark from *Jaws* was painstakingly recreated under the supervision of Greg Nicotero using original blueprints, behind the scenes photos and documentation provided by Production Designer Joe Alves for the 30th Anniversary celebration JAWSFEST in Martha’s Vineyard in 2005. The head measures 80 x 44 x 44 in. and is filled with over 80 teeth cast from the original molds. This prop is mounted to a steel welded base with wheels and was prominently displayed and featured in multiple news articles and retrospectives over the last 14 years. This actual piece was further modified after the 2012 release of *JAWS: Memories from Martha’s Vineyard* by Matt Taylor as the shape of the snout, detail of scars and lower jaw were refined. Truly the most accurate representation of one of the most terrifying creatures to ever grace the screen. **\$10,000 - \$15,000**



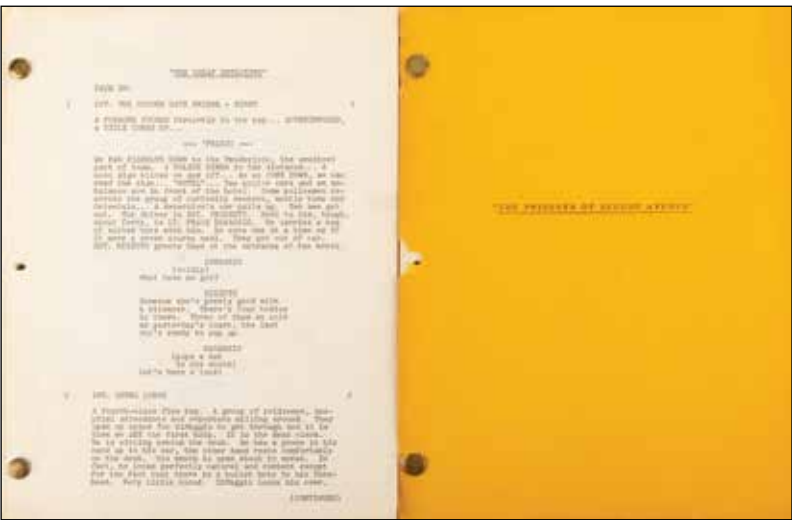
1089. Close Encounters of the Third Kind (16) photographs including Steven Spielberg directing. (Columbia, 1977) Vintage (16) original gelatin silver 8 x 10 in. photographs from Steven Spielberg's Close Encounters of the Third Kind. In addition to showing Spielberg directing, also includes Francois Truffaut, SFX master Douglas Trumbull, UFO expert Dr. Allen Hynek, and the film's various performers. Very good to fine condition. **\$200 - \$300**



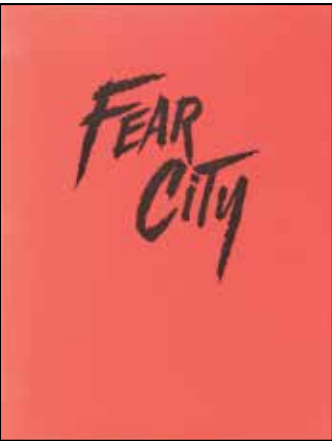
1090. Jaws II Final Draft script. (Universal, 1978) Vintage original studio-bound and bradded 111-page final draft script written by Howard Slacker and Dorothy Tristan. Dated November 30, 1976 on the cover. Exhibiting age, production use and handling. In vintage very good condition. **\$200 - \$300**



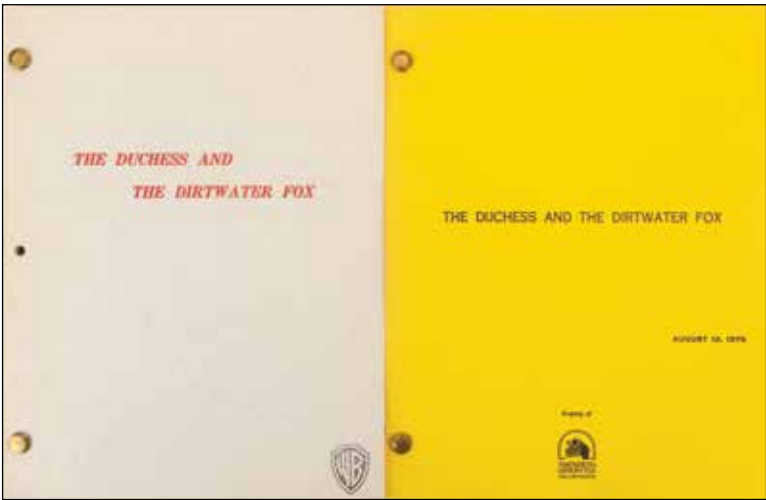
1093. John Hughes Revised Final Draft script for the unrealized parody film National Lampoon's Jaws 3, People 0. (1979) Vintage original studio bound and bradded 157-mint page Revised Final Draft script written John Hughs and Tod Carroll, based on an original story by Matty Simons, dated August 13, 1979 on the cover. "Jaws 3, People 0" was the script pitched by David Brown and Richard Zanuck intended as a send up or spoof to take its place as the third film in the *Jaws* franchise. Exhibiting age, production use and handling. In vintage very good condition. **\$200 - \$300**



1091. Neil Simon (2) scripts for The Prisoner of Second Avenue and The Cheap Detective. (Warner Bros., 1975/Columbia 1978) Vintage original (2) Neil Simon written studio bound and bradded scripts including (1) *The Prisoner of Second Avenue* 128-page multi-color revision page Final Draft script dated August 30, 1973 on the interior title page and (1) *The Cheap Detective* 131-page script undated. Both exhibit age and handling. In vintage very good condition. **\$200 - \$300**



1094. First AD Wolfgang Glattes (6) personal stage and shooting scripts including Chicago (original Bob Fosse Broadway production), Fear City, All the Marbles, Nadine, and The Morning After. (Various Studios, 1975-1986) Vintage original collection of (6) studio bound and bradded scripts including (1) *Chicago* (100+) page script for the Kander and Ebb musical production, based on a book by Fred Ebb and Bob Fosse, (1) ...*All the Marbles* studio 140-multi color page Revised Final Draft script written by Mel Frohman, dated July 16, 1980 on the cover, with handwritten, "K. Doby" in black ink on the cover, and 2-loose call sheets within, (1) *Fear City* 118-multi color page Revised script written by Nicholas St. John, dated 4/11/83 on the title page, (1) *Rites of Summer* 117-page Revised script presented in a 3-ring album binder with gold gilt embossed title and "Wolf, 1985" on the cover, written by Manya Starr and Ernest Kinoy, revised by Dennis Palumbo, dated May 6, 1985, (1) *The Morning After* 141-page script written David Rayfiel, dated January '86 on the title page, and (1) *Nadine* 126-multi color page Revised script written by Robert Benton, dated September 11, 1986 on the title page. Exhibiting age, production wear and handling. In vintage very good to fine condition. **\$300 - \$500**



1092. The Duchess and the Dirtwater Fox (2) scripts. (TCF, 1976) Vintage original (2) studio bound and bradded scripts including (1) 121-canary page Third Revised Final Draft script written by Melvin Frank, Jack Rose and Barry Sandler, based on a story by Barry Sandler, dated August 13, 1975 on the title page, and (1) studio stamped 118-page Mimeograph script written by Barry Sandler, dated 2/28/74 on the title page. Exhibiting age, production wear and handling. In vintage very good to fine condition. **\$200 - \$300**





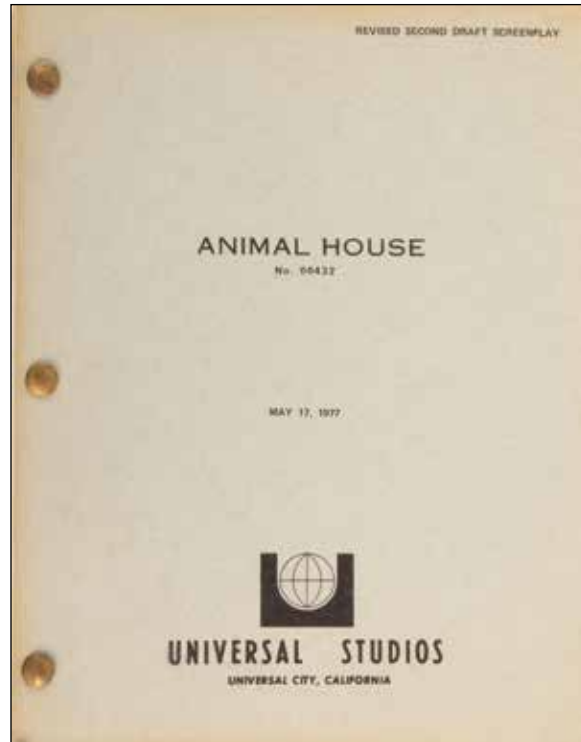
1095. John Wayne personal parking spot sign from Warner Bros. Studios used during production on his final film, *The Shootist*. (Paramount, 1976) Vintage original 13 x 6 in. metal parking placard that hung in front of John Wayne's designated parking space outside the stage at Warner Brothers where Duke was shooting his last film, *The Shootist*. Exhibits wear and handling, surface marring and scratches to white paint, and two green plastic covered strips of double-sided tape on the verso, still sticky and ready to use for hanging. With signed letter of provenance handwritten directly on the verso of the piece. Overall in vintage very good condition. **\$800 - \$1,200**



1096. Barbra Streisand engraved *A Star is Born* brass star crew gift and (3) LP box set of her albums inscribed to costume designer Mina Mittelman. (Warner Bros., 1976) Vintage original (2) crew gifts including (1) solid brass star measuring 4 x .75 in. and engraved with, "Love and Thanks Barbra and Jon, 1976" and (1) box set of 3-streisand LPs including "Classical", "Lazy Afternoon", and "ButterFly" with A Star is Born sticker on the front of box with handwritten, "Dear Mina- You've been a great help. Thanks for being with us. Love, Barbra" and accompanied by a printed "Barbra Streisand" note card inscribed, "I'm very angry with Howard for not submitting the proper list! Anyway - on the next one for sure - Love - Barbra". Exhibiting minor age and handling. In vintage very good to fine condition. **\$300 - \$500**



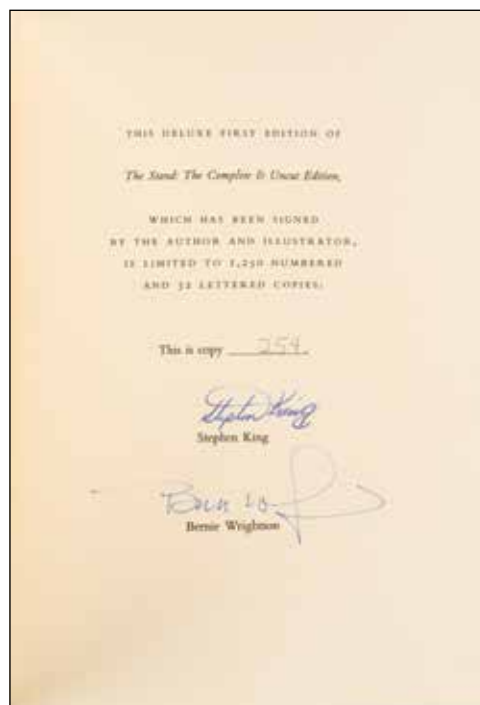
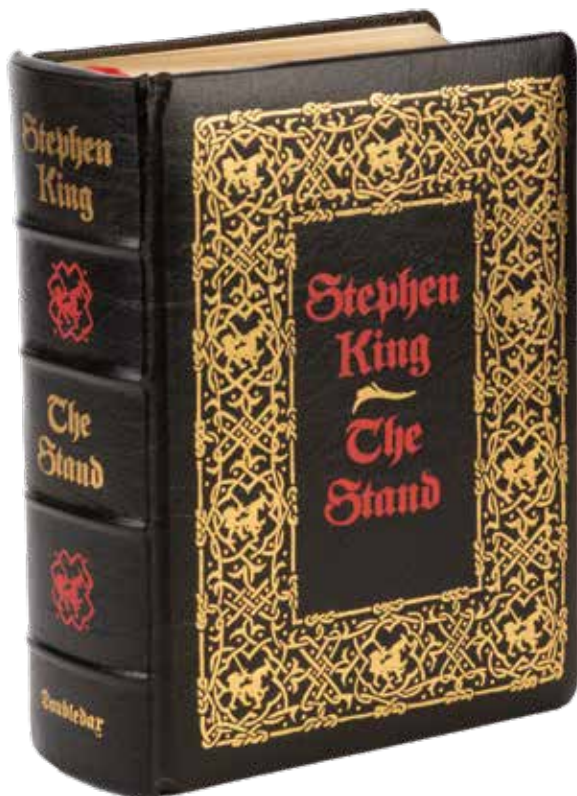
1098. *The World's Greatest Lover* shooting script. (TCF, 1977) Vintage original studio bound and bradded 126-multi-color revision page Final Draft script written by Gene Wilder and dated January 3, 1977. With graphic cover featuring Gene Wilder in character from the film. There is copious pen notation on the cover, the name "Jewel Neal" and a studio inkstamp reading, "Permanent Legal Records". There is sporadic red pen annotation to the pages underlining every occasion Rudolph Valentino is mentioned and other random notes. Exhibiting age, production wear and some rust marks from paperclips. In vintage good to very good condition. **\$200 - \$300**



1097. *Animal House* Revised Second Draft Script. (Universal, 1978) Vintage original studio bound and bradded 126-page Revised Second Draft Screenplay dated May 17, 1977 on the cover. Written by Harold Ramis, Doug Kenney and Chris Miller and starring late legend John Belushi, this irreverent frat house comedy was a huge success and put director John Landis on the map. Cover exhibits production wear and toning. In vintage very good condition. **\$600 - \$800**



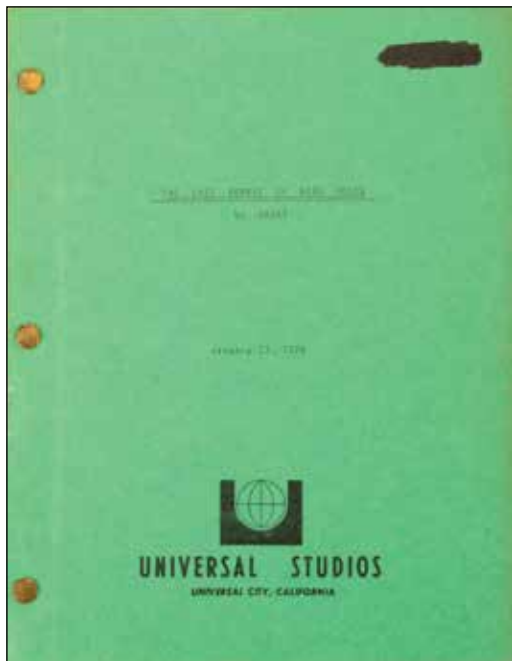
1099. *F.I.S.T.* (2) draft screenplays by Joe Eszterhas. (United Artists, 1978) Vintage original (2) studio bound and bradded draft scripts including (1) 235-page script dated October, 1976 on the interior title page and (1) 209-page script dated December, 1976 on the interior title page. Exhibiting age and handling. In vintage good condition. **\$200 - \$300**



1100. *The Stand* Deluxe Edition signed by Stephen King & Bernie Wrightson gifted by King to writer Rospo Pallenberg. (1978/R-1990) Vintage original 1st Edition hardcover leather bound and gold gilt lettered and edged Limited Edition of *The Stand* by Stephen King. Numbered 254 of 1,250 copies. Signed in ink on the interior page, "Stephen King" and "Be3rnie Wrightson". Gifted by Stephen King to Rospo Pallenberg who worked with King in the early 1990s for a Warner Bros. feature film of *The Stand*, which was never made. The book is accompanied by its original deluxe custom wooden "coffin" box measuring approx. 8.5 x 10.75 x 4.25 in. Also includes a studio bound and bradded 144-page 3rd Draft screenplay by Rospo Pallenberg dated January 1991. All in fine condition. **\$1,500 - \$2,500**



1101. John Travolta personal comb used during European premieres of *Grease*. (Paramount, 1978) Vintage original Prestige by Celebrity brand faux tortoise shell plastic hair comb. Used by John Travolta during his European tour for the movie *Grease*. Accompanied by a Letter of Authenticity on John Travolta Productions letterhead, which reads in part: "Mr. Travolta's executive secretary, Joan Edwards just gave me one of John's combs for you... The teeth are missing as John took this comb to Europe during the openings of "Grease". Once again, we will all vouch for its authenticity. Sincerely, Jeannie Newton". Exhibiting approx. 5 missing teeth, age and wear. Measures 6.25 x 1.25 in. In vintage very good condition. **\$1,500 - \$2,500**



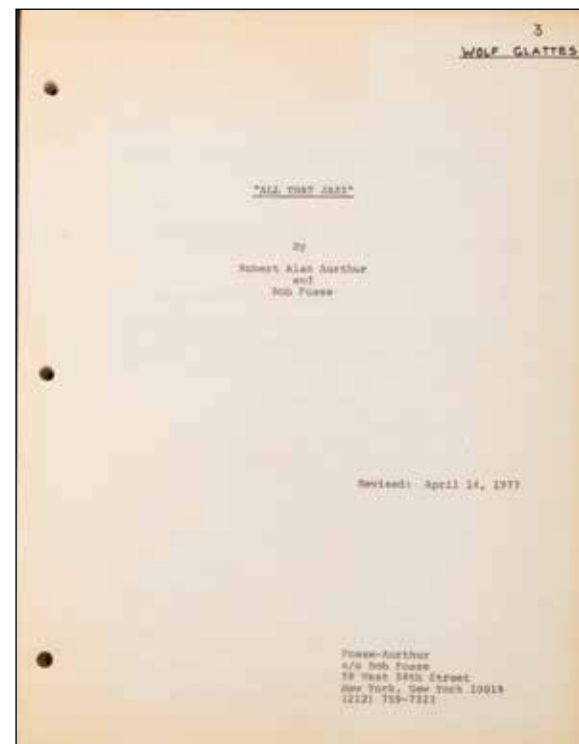
1102. *The Last Remake of Beau Geste* Revised First Draft script. (Universal, 1978) Vintage original studio bound and bradded 118-multi color page Revised First Draft script written by Marty Feldman and C.J. Allen, based on a story by Marty Feldman and Sam Bobrick, dated January 23, 1976 on the cover. Exhibiting age, production use and handling, illegible name covered in black marker on upper right cover. In vintage very good condition. **\$200 - \$300**



1103. *Revenge of the Pink Panther* Shooting script. (United Artists, 1978) Vintage original studio bound and bradded 140-pale mint page Shooting script written by Frank Waldman, Ron Clark, and Blake Edwards, dated Monday 24th October, 1977, on the title page. Handwritten in pencil on the title page, "P. Knowles". Attributed to Phillip Knowles, special effects technician. Exhibiting age, production wear and handling with some toning and very minor soiling on cover. **\$300 - \$500**



1104. Roy Scheider "Joe Gideon" signature sequined shirt from the "Goodbye Life" finale of *All That Jazz*. (Columbia, 1979) Vintage original signature black and silver sequined nylon performance shirt with short rolled sleeves, cutaway collar, snap front closure under 5-faceted crystal faux button front closure. Retaining the internal Eaves Costume Company bias label handwritten in pen, "Schider" [sic]. Highly visible on screen in the climactic fantasy scenes when "Joe Gideon" (Scheider) dances in his life's finale and in trailers and promotional materials. Exhibiting production wear, minor age, minor sequin loss. In vintage very good to fine condition. Provenance: From a former Eaves employee who assisted costume designer Albert Wolsky on the film. Comes with an LOA. **\$1,000 - \$1,500**



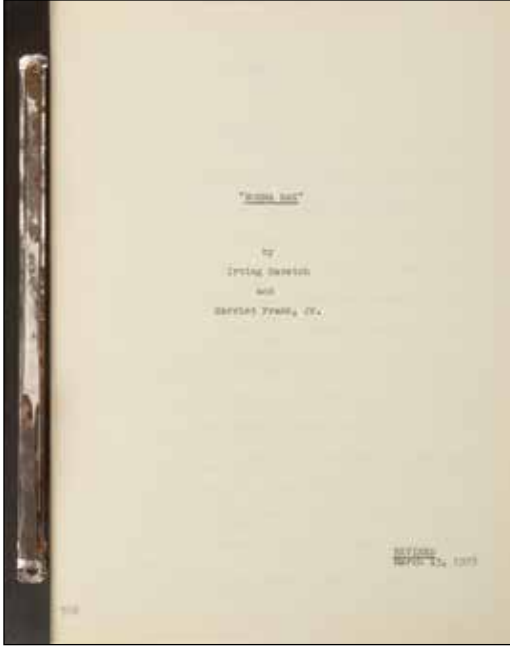
1105. First AD Wolfgang Glattes hand annotated shooting script from *All That Jazz*. (TCE, 1979) Vintage original studio bound and bradded 103-page Revised script written by Robert Alan Aurthur and Bob Fosse, dated April 14, 1977 on the title page, with handwritten ink and pencil notations throughout, and a handwritten crew contact sheet on the end page. Exhibiting age, production wear and handling, with mild edge toning to pages. In vintage good to very good condition. **\$400 - \$600**



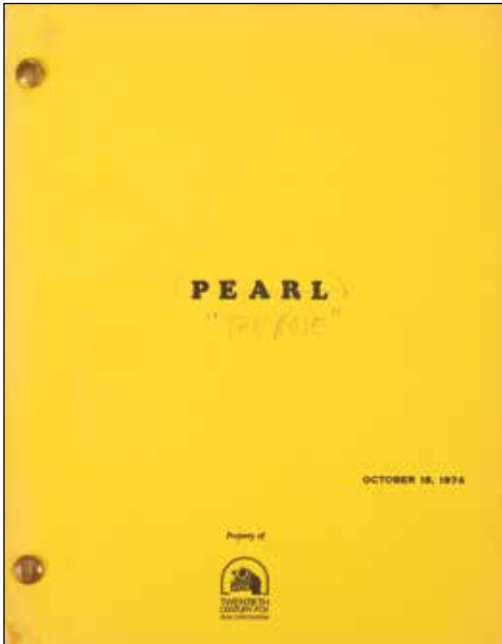
1106. "Death From Above" King of Spades playing card from *Apocalypse Now* initialed by art director Alex Tavolaris. (Zoetrope Studios, 1979) Vintage original 2.25 x 3.5 in. prop "king of spades" playing card with lightning bolt through red and black shield with horse head silhouette design and banner reading, "Death From Above". In the film "Colonel Kilgore" (Robert Duvall) marks enemy's bodies by throwing Death cards with the emblem of his Air Cavalry Regiment. "AT" is handwritten in blue ink in the upper right hand corner of the lightning bolt. In fine condition. Housed in a screw down acrylic card holder. In vintage fine condition. **\$300 - \$500**



1107. *Honkytonk Man* opening title card with *Escape from Alcatraz* and *Any Which Way You Can* epigraph rollup titles. (1979-1982) Vintage original (1) opening title for *Honkeytonk Man* accomplished on 14 x 11 in. black illustration board with hand applied transfer lettering, (1) *Any Which Way You Can* epigraph rollup titles accomplished on 135 x 14 in. black illustration board with paste-up elements, and (1) *Escape From Alcatraz* epigraph rollup titles accomplished on 88 x 14 in. black illustration board. Exhibiting minor production wear and handling. Overall in production used good to very good condition. **\$2,000 - \$3,000**



1108. *Norma Rae* Revised script. (TCF, 1979) Vintage original studio bound and slide lock bradded 112-multi-color page Revised script written by Irving Ravetch and Harriet Frank, Jr., dated March 13, 1978 on the title page. Exhibiting age, production use and handling, with some rust on the slide lock bradding and inside covers. In vintage very good condition. **\$200 - \$300**



1109. *The Rose* Second Draft script (working title: "Pearl"). (TCF, 1979) Vintage original 123-page 2nd Draft script written by Bo Goldman and Michael Cimino from a story by Marvin Worth and Michael Cimino. With "Pearl" crossed out on the cover and handwritten in pencil, "The Rose" on the cover and interior title page. Covers exhibit age and handling. Content in vintage fine condition. **\$200 - \$300**



1110. Nichelle Nichols "Lt. Uhura" third season Starfleet uniform from *Star Trek: The Original Series*. (Paramount TV, 1966-1969) Vintage original signature red and black cotton and polyester duty uniform dress with black scoop neck collar and original "Operations" Starfleet insignia on the left breast, black cotton standing neckline with internal stays for shape, and original lieutenant rank braid on the sleeves. This uniform features hook and eye and zipper back closure, a redesign from the season one design, which featured a zipper closure over left breast, which made it difficult for the actor to get in and out of the costume. Exhibiting age and production wear, zipper is frozen in place. In production used very good to fine condition. **\$15,000 - \$20,000**



1113. “Sleep Suit” from *Star Trek: The Original Series* episode “The Space Seed”. (Paramount TV, 1966–1969) Vintage original “Sleep Suit” constructed of gold bullion-threaded loosely meshed fabric jumpsuit with hook and eye back closure. This style suit was worn by “Khan” and his fellow crewmen aboard the S.S. Botany Bay while they were in cryogenic freeze. This costume is considered one of the jewels in the *Star Trek* couture and was highly visible in one of the most memorable and important episodes of the Original Series “The Space Seed” episode, which spawned one of the most popular entries in the *Star Trek* movie franchise: *Star Trek II: The Wrath of Khan*. Exhibiting some fraying and missing eye for the hook and eye neck closure. Otherwise in vintage fine condition. **\$800 – \$1,200**



1116. *Star Trek: The Original Series* (3) call sheets. (Paramount TV, 1966–1969) Vintage original (3) production used call sheet including (1) printed 7.5 x 11 in. call sheet dated October 10th, 1966 for the Episode: “Court Martial” and (2) printed 8.5 x 13 in. call sheets 1-dated Nov. 15th, 1968 for the Episode: “The Cloud Minder” and 1-dated December 4th, 1968 for the Episode: “Requiem for Methuselah”. Exhibiting production wear and handling. In vintage very good condition. **\$400 – \$600**



1114. Barbara Babcock “Philana” peacock feather fan from *Star Trek: The Original Series* episode “Plato’s Stepchildren”. (Paramount TV, 1966–1969) Vintage original 9 in. long hand-fan prop constructed of wooden handle with pommel painted gold, metal ring above pommel and the shaft wound with gold bullion wire and culminating in a 10 in. round fan of peacock feathers. Highly visible used by “Philana” (Babcock) when in the scene when “Parmen” (Liam Sullivan) forces the “Captain Kirk” (William Shatner) and his crew to perform against their will. Measuring 18 in. long. Exhibiting age, production wear and some minor feather loss. In vintage very good condition. **\$400 – \$600**



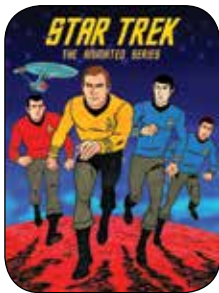
1117. Jay Robinson “Petri” (2) scripts from *Star Trek: The Original Series* episode “Elaan of Troyius” and (2) scripts from *The Planet of the Apes* TV series. (Paramount TV, 1966–1969/TCF TV, 1974) Vintage original (4) studio bound and bradded scripts including (2) *Star Trek The Original Series* scripts for Episode: “Elaan of Troyius” written by John Meredyth Lucas with 1-dated May 16, 1968 and 1-dated May 23rd, 1968 and (2) *Planet of the Apes*, Episode: “Tomorrow’s Tide” with 1-dated Sept. 4, 1974 and 1-dated Aug. 28, 1974. The cover retains Dymo embossed tape labels reading, “Star Trek ‘Elaan of Tryius [sic] Planet of the Apes ‘Tomorrow’s Tide’”. Exhibiting age, handling and minor page toning. In vintage very good to fine condition. **\$300 – \$500**



1115. *Star Trek: The Original Series* vintage 1968 lunchbox. (Paramount TV, 1966–1969) Vintage original Aladdin brand metal lunchbox with hinged domed top, carrying handle and 2-latch locks on the front. Thermos not included. Featuring images from the popular Sci-Fi series. Exhibiting age, wear and minor scratches. In vintage good condition. **\$100 – \$200**



1118. *Star Trek: The Original Series* (4) pages of blank production stationery with (16) envelopes. (Paramount TV, 1966–1969) Vintage original (2) pieces of ST:TOS stationery including (4) clean unused sheets of 8.5 x 11 in. studio stationery printed in black, blue and white ink and featuring the image of the Starship Enterprise hurtling through space and the printed text, “Star Trek A Paramount Television Production in Association with Norway Productions” in the upper right corner and, “From the Log of the Starship Enterprise” below the image of the spacecraft and (16) matching unused 9.5 x 4 in. envelopes with the same image of the Enterprise and the text, “Star Trek” at the left front of the envelope. Exhibiting minor age and handling. Even mild toning. In vintage fine to very fine condition. **\$200 – \$300**



1119. *Star Trek: The Original Series* DesiLu sales brochure for and press kit for *Star Trek: The Animated Series*. (Paramount TV, 1966-1969/Filmation, 1973-1975) Vintage original (2) *Star Trek* ephemera including (1) *Star Trek: The Original Series* quarter-fold promotional brochure produced by DesiLu and written in several different languages including French, Japanese and Spanish and (1) studio folder presskit for *The Animated Series* including 15+ pages of promotional information and 4-black and white photographs of animated “Kirk”, “Spock” and crew. Exhibiting age, handling and minor soiling. In vintage very good to fine condition. **\$300 - \$500**



1120. *Star Trek: The Original Series* (4) rare television publicity photographs. (Paramount TV, 1966-1969) Vintage (4) original gelatin silver 7 x 9 in. to 8 x 10 in. photographs of principal cast members of the first entry in the *Star Trek* franchise. Includes Kirk (William Shatner) and soft-porn icon Angelique Pettyjohn in *Gamesters of Triskelion*, Yvonne Craig in exotic makeup in *Whom Gods Destroy*, and one each Uhura (Nichelle Nichols) and Sulu (George Takei) general publicity portraits. Each bears either verso snipe, or studio text. Very good to fine condition. **\$200 - \$300**



1121. *Star Trek: The Original Series* replica Tricorder made by Mark English. (NBC, 1966-1969) Being a 7.25 x 5.25 x 2 in. “Tricorder” constructed of resin, metal, wood, vinyl, plastic and faux leather components, with a flip-top panel with 2 x 1.5 in. view screen and communication components, 1-faux middle panel, 1-larger hinged lower panel, which opens to reveal an empty box, and 1-black and brown faux leather carrying strap. Exhibiting wear, handling, and age. In vintage very good condition. **\$2,000 - \$3,000**



1122. Leonard Nimoy “Spock” uniform from *Star Trek: The Motion Picture*. (Paramount, 1979) In the first entry in the *Star Trek* movie franchise, Leonard Nimoy as “Spock” wears this two-piece costume, consisting of a paneled, long-sleeved jacket with zipper closure in back. Orange and green Starfleet insignia patch sewn onto left chest. Gold ranking braids on sleeve cuffs. A “perscan” medical monitoring device is attached to an integral false belt in the front of the jacket. Such a device is mentioned in Gene Roddenberry’s novelization of *The Motion Picture*. Matching gray slacks have zipper fly closure and shoes built into the pant legs. The uniforms were redesigned because the bright colors of the 1960s original series would distract viewers watching the big screen. But the designs proved unpopular and when Harve Bennett took over as producer, he ordered the uniforms redesigned because he did not want “an all-gray crew on an all-gray ship.” Both garments exhibit Western Costume labels typewritten with production numbers and “Lenord [sic] Nimoy”. In vintage fine condition. **\$8,000 - \$12,000**



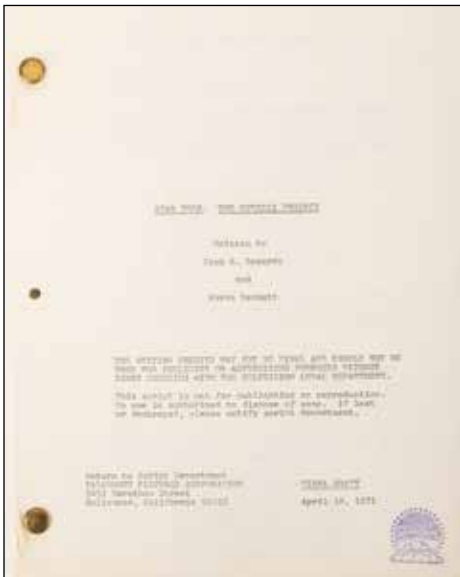
1123. Klingon disruptor from *Star Trek III: The Search for Spock*. (Paramount, 1991) Original futuristic cast resin and metal component disrupter gun expertly studio distressed and painted in rust, metallic silver and black. Measuring approx. 16.5 x 3.5 x 2.5 in. Exhibiting age, production wear and handling. In vintage very good condition. **\$1,500 - \$2,500**



1124. Genesis Cave container pod from *Star Trek II: The Wrath of Khan*. (Paramount, 1982) Silver pod-like container prominently seen in the supply area of the Genesis Cave as Kirk, McCoy, Chekov and Saavik beam down to the planetoid after finding the Regula I space laboratory ransacked by Khan's crew. Crafted of plastic and painted silver. Stands 23 in. tall x 22 in. diameter and exhibits minor paint chips and scuffs from production. From the archives of Modern Props / John Zabrocky. **\$1,000 - \$1,500**



1125. Nilo Rodis concept artwork for *Star Trek III: The Search for Spock*. (Paramount, 1984) Vintage original concept sketch accomplished in pencil, pen and artist's markers on 17 x 14 in. artist's leaf. Depicting a Vulcan ceremony. Exhibiting production wear, handling, some pinholes to surface and soiling. In vintage very good condition. **\$300 - \$500**



1126. *Star Trek II: The Wrath of Khan* Final Draft script (working title: "Star Trek: The Genesis Project"). (Paramount, 1982) Vintage original studio bound and bradded 129-page Final Draft copy script written by Jack B. Sowards and Harve Bennett and dated April 10, 1981 on the title page. Retaining the Paramount inkstamp on the bottom right corner of the title page. Exhibiting minor age and handling. In vintage fine condition. **\$200 - \$300**



1127. Nilo Rodis concept artwork for *Star Trek III: The Search for Spock* concept artwork and (2) cibachrome prints of the resulting movie shot. (Paramount, 1984) Vintage original concept sketch accomplished in pencil, pen and artist's markers on 14 x 9 in. artist's leaf with some pasteup elements. Depicting a scene when "Captain Kirk" (William Shatner) steals the Enterprise from the Earth space dock. Accompanied by (2) 14 x 11 in. cibachrome prints of the realized scene from the movie. Exhibiting age and handling. In vintage very good to fine condition. **\$400 - \$600**



1128. Klingon communicator from *Star Trek III: The Search for Spock*. (Paramount, 1984) Vintage original cast resin Klingon communicator, expertly studio painted rust and finished and distressed with red, silver and black detail. The alien tech prop measures approx. 2.75 x 6.25 x 1 in. Exhibiting age, production wear and handlings. In vintage very good condition. **\$1,000 - \$1,500**



1129. Patrick Stewart “Jean-Luc Picard” riding costume from *Star Trek: The Next Generation* Season 2, Episode 15 - “Pen Pals”.

(Paramount TV, 1987-1994) Original (2) piece costume including (1) olive drab cable knit long sleeve sweater with no size label and (1) pair of khaki corded spandex jodhpur riding pants with blue piping at velcro ankles and retaining the Greg Shumaker internal maker's label and handwritten, “Patrick” on the interior. Accompanied by attached red elastic suspenders. Highly visible when “Picard” (Stewart) goes horse riding on the holodeck of the USS Enterprise-D, where he spends half the episode. Exhibiting production wear and minor age. In very good to fine condition. Accompanied by a costumers tag stating episode, actor, and character name.

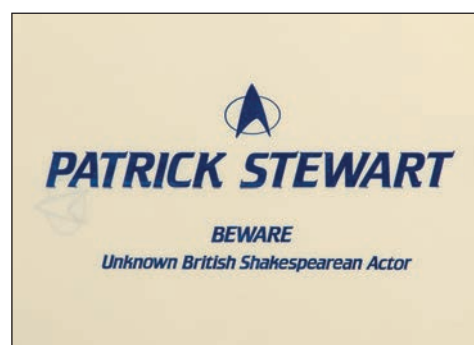
\$1,500 - \$2,500



1130. Whoopi Goldberg “Guinan” from the makeup department of *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Original bust constructed of foam latex rubber mask over fiberglass head and shoulders form with signature character fabric cowl and tunic, mounted atop wooden stand. The hat serves as a large platform, which could be used as a table. The fabric of the tunic hangs to give the illusion of a torso. Expertly studio painted and finished with glossy painted eyes. Measuring approx. 33 x 25 x 25 in. Previously on display in the makeup FX department for the show. Exhibiting some fraying to fabric around rim of hat, age and wear. In good to very good condition. **\$1,000 - \$1,500**



1131 Hero Starfleet Type 2 (Boomerang) Phaser from various *Star Trek* series and films. (Paramount, 1987-94, 1993-99, 1995-2001) Original prop constructed of cast resin with automotive-type paint detailing, green plastic light plate, blue glitter sticker. Fitted with 2-static and 1-depressible gray firing button for realistic screen effect. Measuring 7.25 x 2 x 2 in. Seen in *TNG*, *DS9*, *Voyager*, *First Contact* and *Insurrection*. Exhibiting minor production wear. In production used very good condition. *Provenance:* Profiles in History, Auction 40, Lot 1505. **\$1,200 - \$1,500**



1132. Patrick Stewart's novelty dressing room sign from *Star Trek: The Next Generation*. (Paramount, 1987-2001) Original dressing room door sign constructed of blue foil text printed 8.5 x 11 in. paper sign laminated under 11.25 x 9.25 plastic laminate sheets. The humorous sign reads, “Patrick Stewart Beware Unknown British Shakespearean Actor”. With Starfleet insignia above text. Exhibiting minor handling. In fine to very fine condition. **\$400 - \$600**



1133. Brent Spiner “Data” illuminating head appliance from *Star Trek: The Next Generation*.

(Paramount-TV, 1987-94) Original fully functioning light-up section of Data's (Spiner) head is visible in the third season Episode: “Deja Q”. After the Calamarain attack Data is knocked unconscious, and as he is diagnosed in

sickbay his head is opened to reveal this illuminating section of his brain. The lights are mounted on a backing, which has been dressed with realistic looking sections of hair; this piece would then be attached to the actor's head and blended with the rest of the hair. The piece has been mounted on a custom-made foam display head with a tiered base and micro switch mounted to the back, which operates the small LED lights in the appliance. Exhibiting age and production wear. In very good to fine condition. **\$2,000 - \$3,000**

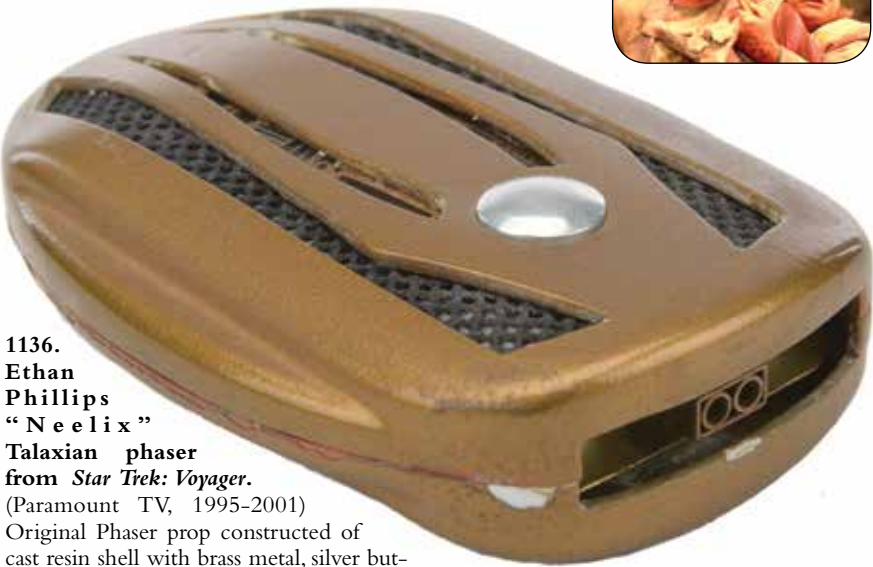


1134. *Star Trek: Deep Space Nine* Jem'Hadar phaser with holster. (Paramount-TV, 1993-1999) Original static cast resin Phaser with hand-grip and integral, sculptural tech. Expertly painted silver, gunmetal gray and gold. Measures approx. 9 in. long. Includes (1) custom-fitted original hard plastic holster, repainted black. In production used very good to fine condition. **\$400 - \$600**





1135. “Kazon” costume from *Star Trek: Voyager*. (Paramount, 1995–2001) Original (4) piece uniquely styled Kazon-Nistrim costume visible on Maje Culluh’s ship in the Voyager episode, “Maneuvers.” Includes (1) faux fur-trimmed sleeveless tunic, (1) pair of pants, (1) wide rubber belt with leather-wrapped metal rings and (1) pair of boots. Interior Voyager tags handwritten, “Norman Gibbs”, “Irving Lewis” and “Karl Laird”. Measures approx. 6 ft. 1 in. Exhibiting minor age, production wear and handling. In production used very good to fine condition. **\$300 - \$500**



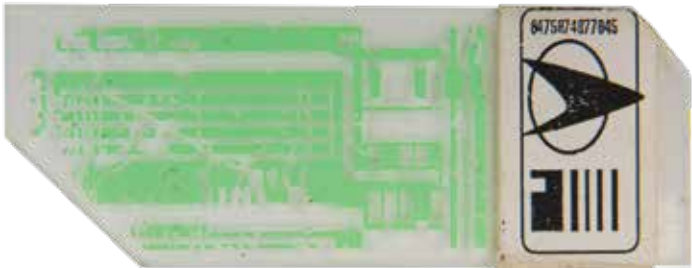
1136. Ethan Phillips “Neelix” Talaxian phaser from *Star Trek: Voyager*. (Paramount TV, 1995–2001) Original Phaser prop constructed of cast resin shell with brass metal, silver button, rigid black mesh, and golden circuit board details. Measuring 3.5 x 2.5 x .5 in. Expertly studio painted metallic gold. Highly visible in the series as “Neelix’s” (Ethan Phillips) signature weapon. Rare. This is the only example we have ever handled. Exhibits production wear. In production used very good to fine condition. **\$800 - \$1,200**



1137. “Vidiiian” (5) piece costume from *Star Trek: Voyager*, including a Vidiiian “organ harvester” (Paramount, 1995–2001) Original (5) piece costume including (1) gray quilted tunic, (1) pair of matching pants, (1) heavy rubber utility belt with holster with (1) screen used highly detailed static Vidiiian “organ harvester” constructed of hard rubber with metal and acrylic accents, measures approx. 11 x 3.25 in., highly visible in several episodes, also seen as an “uncommon” card in the Voyager expansion set for the Star Trek CCG 1st Edition, and (1) pair of gray boots. Interior Voyager tags handwritten, “Chris Doyle”. Worn in the episode, “Deadlock.” Exhibiting minor production wear and handling. In production used very good to fine condition. **\$300 - \$500**



1139. Alice Krieg “Borg Queen” life-size replica display figure from *Star Trek: First Contact*. (Paramount, 1996) Life-size display figure of the cybernetic villain created in self-skinning foam from the original movie molds and expertly painted to replicate the iconic Michael Westmore and Scott Wheeler makeup. Measures an impressive 25.5 x 83 x 25.5 in. on fiberglass base. Light age and wear. In very good condition. This item is located in Minneapolis, MN and special shipping arrangements will apply. **\$1,000 - \$1,500**



1138. *Star Trek: Voyager* Starfleet Isolinear Chip. (Paramount TV, 1995–2001) Original clear acrylic Isolinear chip with green screen-printed mechanical “circuits” and affixed Starfleet logo sticker. Measures 3.2 x 1.2 in. Exhibiting production wear and handling, light scratching and chipping of paint. In good to very good condition. **\$200 - \$300**

1140. Star Trek franchise (14) theatrical and commercial posters. (Paramount, 1976-98) Vintage (14) original theatrical, commercial, and theme park posters for the beloved, Gene Roddenberry-created Sci-Fi franchise, ranging in size from 13.5 x 20 in. to 40 x 30 in. Including (1) Spock *TOS* commercial poster [ca. 1976], (1) *Star Trek: TMP* US 1-sheet, (1) *Star Trek: TMP* British quad, (1) *Star Trek: TMP* Italian locandina [trimmed], (1) *Star Trek II: The Wrath of Khan* Italian locandina, (1) *Star Trek III* US half-sheet, (1) *Star Trek III* US insert, (1) *Star Trek III* Italian locandina, (1) *Star Trek III* Australian daybill, (1) *Star Trek III* mini poster signed by Leonard Nimoy, (1) *Star Trek IV* Australian daybill, (1) *Star Trek VI* Belgian window card, (1) *Star Trek Adventure* attraction poster from Universal Studios, and (1) *Star Trek* (2009) mini advance poster. Exhibiting some corner pinholes, light creases, and general handling. Majority in very good condition. **\$200 - \$300**



1141. Starfleet Phaser Pistol from *Star Trek: Into Darkness*. (Paramount, 2013) A Starfleet Phaser used in the popular *Star Trek* feature film starring Benedict Cumberbatch as arch villain “Khan” being pursued by the intrepid crew of the *USS Enterprise*. Constructed of resin with metalized chrome-like finish measuring 10.5 in. long x 7.5 in. tall x 2.25 in. wide. The prop weapon features manually-operated swivel mount, alternating between the red “kill” barrel and silver “stun” barrel. In production used fine condition. **\$2,000 - \$3,000**



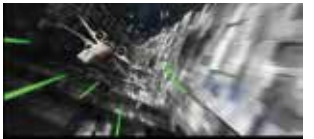
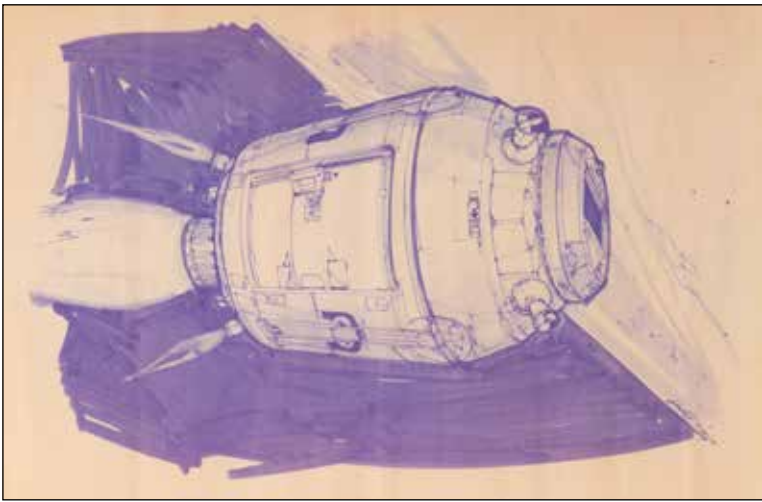
1142. Star Wars: Episode IV - A New Hope “Rebel Ceremony” jacket and pants. (TCF, 1977) Vintage original (2) piece olive drab M. Berman, Ltd. brand military costume consisting of (1) long sleeve shirt with short standing collar, button front closure, epaulets, 2-chest flap pockets, 2-hip flap pockets, interior lined with deep brown fabric and (1) pair of matching pants with button front closure, 2-hip slash pockets, integral waist cincher at back, and buttons at waist for suspenders (not included). Both garments retain the internal, “M. Berman Ltd.” bias labels with handwritten production information. Exhibiting age, production wear, and some surface pilling. No buttons present. In vintage good to very good condition. **\$2,000 - \$3,000**



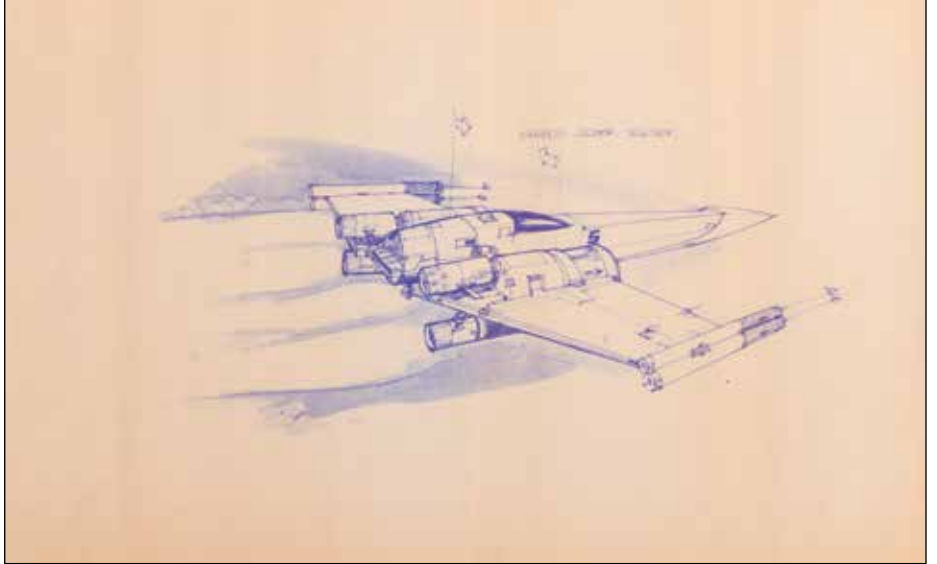
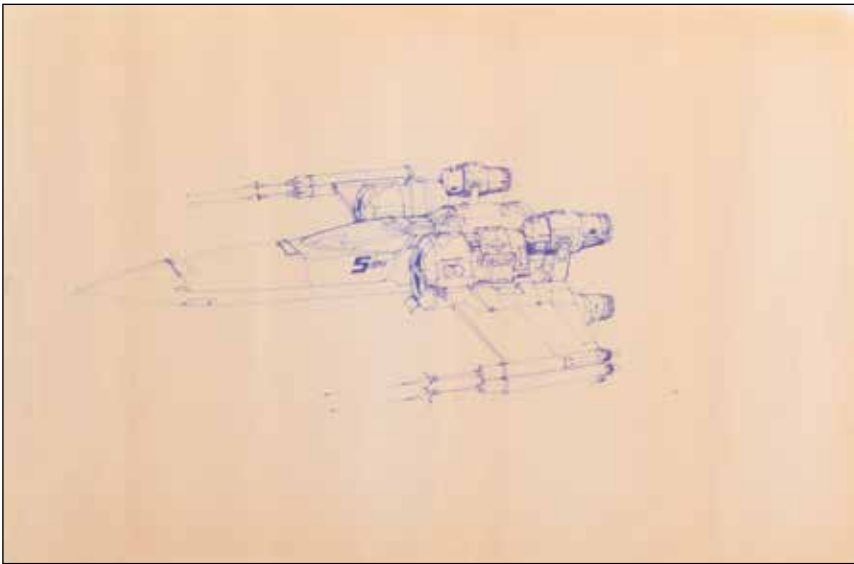
1143. Howard Chaykin early advance *Star Wars* poster. (TCF, 1977) Vintage original color poster measuring 20 x 29 in. This is the first poster ever issued for *Star Wars*. It was never distributed to theatres. Designed by comic artist Howard Chaykin and featuring an early *Star Wars* text logo designed by Ralph McQuarrie, the poster was printed in 1976 to be sold at San Diego Comic-Con and Kansas City World Con. The bottom of poster reads: “Poster 1 1st Edition Artist: Howard Chaykin Luke Skywalker © The Star Wars Corporation 1976”. Signed in the bottom right corner by Charles Lippincott, the film’s publicity supervisor, who commissioned this poster and was tasked with generating buzz for *Star Wars* at conventions the summer before its release. Among the rarest of rare *Star Wars* posters. Rolled, never folded. Light handling. In very good to fine condition. **\$600 - \$800**



1144. Rebel Alliance X-Wing Pilot helmet from *Star Wars: Episode IV – A New Hope*. (TCE, 1977) Original X-Wing helmet crafted of vacuum formed plastic with attached plastic chin guard, web strap and yellow multi-faceted Perspex shield. Helmet interior has foam padding on the ears. Consigned directly from an individual who, as a schoolboy, visited Shepperton Studios for two days in the summer of 1976 as a guest of a family friend who worked as an electrician for the studio. As written in the accompanying LOA (in part): “The film he [the electrician] was working on at that time was a relatively low budget sci-fi adventure, the as of yet unknown ‘Star Wars.’ I enjoyed a great couple of days on set watching two scenes being shot – the preparation sequence just before the final battle when Luke and the strike force depart the Rebel base, and Luke’s triumphant return scene. I shared a canteen lunch with some of the cast and crew. A few weeks later, when the film wrapped, I was presented with this original Rebel Pilot helmet from the production as a souvenir of my visit to the studio...” This was a background X-Wing pilot helmet from the Rebel base scenes that was later detailed by the production crew with distressing and yellow center stripe and Rebel Alliance “Starbird” symbols. Exhibits a 1.4-inch crack at the upper left corner facial opening and face shield attachment clip is missing. Exceptionally, rare, Rebel pilot helmets from the first *Star Wars* film were made in far fewer numbers than their Imperial Stormtrooper counterparts. **\$60,000 - \$80,000**

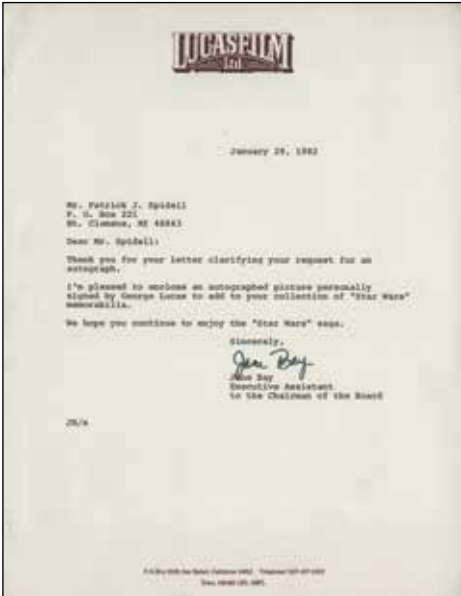
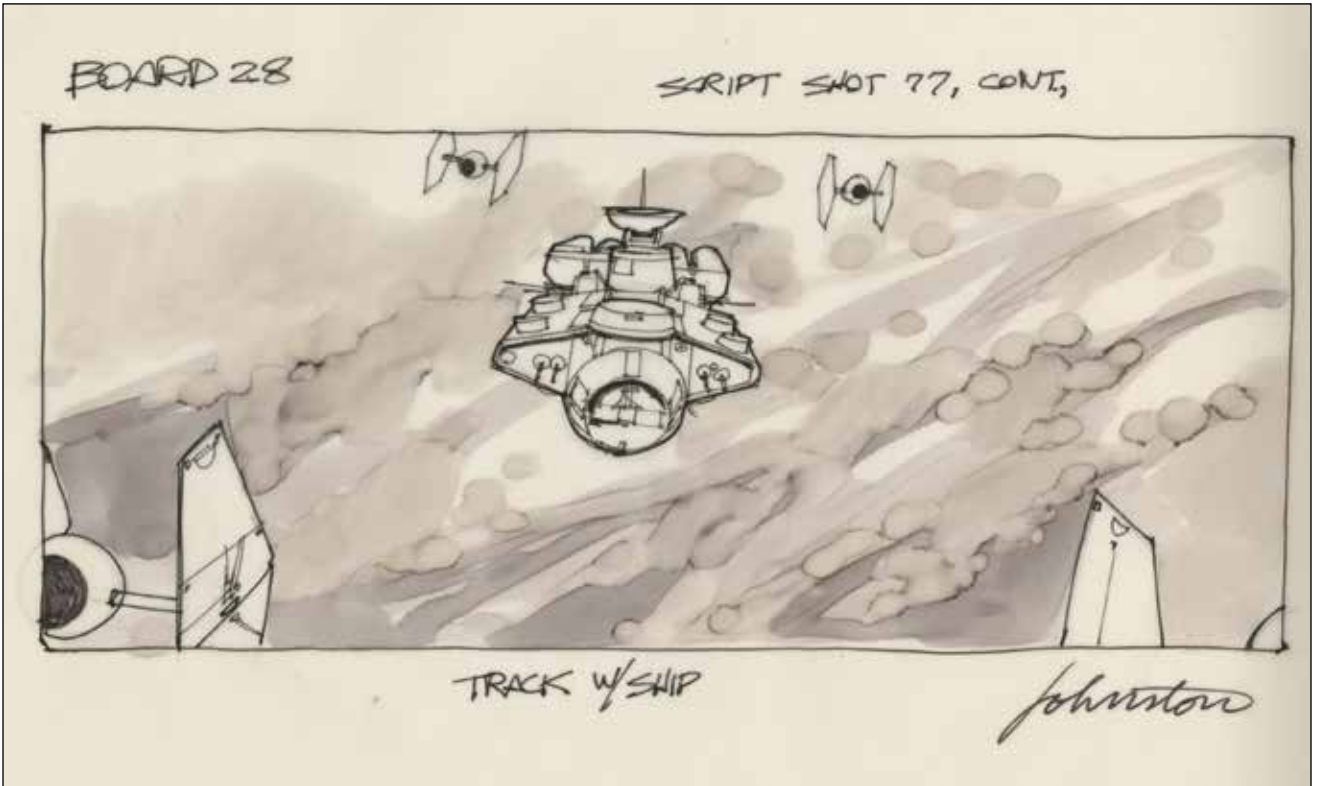


1145. Death Star Trench and Escape Pod (2) blueprints by Industrial Light & Magic for *Star Wars: Episode IV - A New Hope*. (ca. 1977) Vintage original (2) printed 18 x 12 in. blueprint schematics of 1-Escape pod and 1-Death Star surface trench. Exhibiting age, production wear, edge wear and even toning. In vintage very good to fine condition. **\$1,000 - \$1,500**



1146. X-Wing Fighter (2) blueprints by Industrial Light & Magic for *Star Wars: Episode IV - A New Hope*. (ca. 1977) Vintage original (2) printed 18 x 12 in. blueprint schematics of X-Wing Fighters. With a few printed annotations in blank borders. Exhibiting age, production wear and even toning. In vintage very good to fine condition. **\$2,000 - \$3,000**

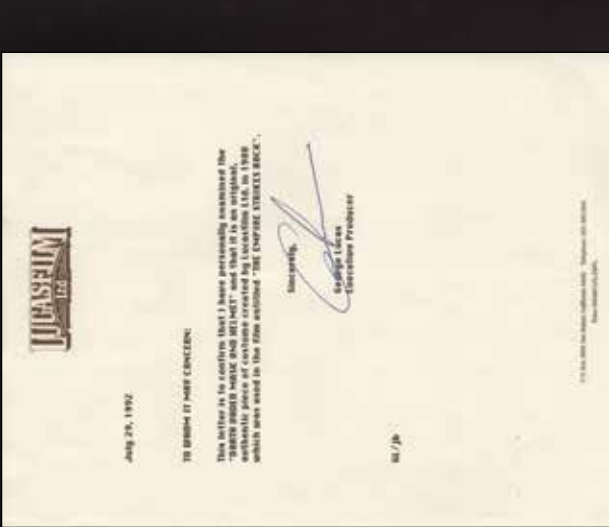
1147. Joe Johnston original storyboard artwork of early concept of the Millennium Falcon from *Star Wars: Episode IV - A New Hope*. (TCF, 1977) Vintage original storyboard concept art accomplished in pencil ink and ink wash on 10.75 x 7.5 in. artist's vellum depicting Tie-Fighters surrounding an early version of the Millennium Falcon which ultimately became Princess Leia's Blockade Runner seen in the dramatic first sequences in the film. With pen annotation above and below art and signed by the artist, "Johnston" in the bottom right border. Exhibiting very minor age and production handling. In vintage fine to very fine condition. **\$2,000 - \$3,000**



1148. George Lucas signed photograph from *Star Wars*. (ca. 1980s) Vintage original 8 x 10 in. RC coated behind the scenes photograph featuring George Lucas, "Chewie" (David Prowse) and crewmembers, signed "George Lucas" in black ink middle lower. Accompanied by LOA on Lucasfilm letterhead. Exhibiting minor foxing not affecting image. In vintage very good to fine condition. **\$200 - \$300**



1149. Screen used animatronic Tauntaun face on custom head display from *Star Wars: Episode V - The Empire Strikes Back*. (TCF, 1980) Full size animatronic face is constructed of foam latex over a rigid polyfoam underskull with applied wool fur at brow and chin, hand-painted and clear-coated prosthetics grade creature eyes and resin teeth. Included with the original metal bit and attached reins. Expertly applied to a cast fiberglass Tauntaun neck, horns, ears and upper skull crafted from the original production molds mounted on a custom made snowy Hoth-themed display stand and base. Measures approx. 68 x 30 x 36 in. The Tauntaun made its spectacular appearance in the opening sequence of *Star Wars: Episode V - The Empire Strikes Back* when "Han Solo" (Harrison Ford) appears riding it on the plains of the icy planet. The appliances were formerly affixed to an animatronic articulating endoskeleton for puppeteering during filming. The appliances are no longer supple, but have been stabilized and sensitively restored to now present in vintage, production used very good condition. An impressive and complete display of a beloved creature and excellence in movie craft from George Lucas' *Star Wars* universe. **\$50,000 - \$70,000**



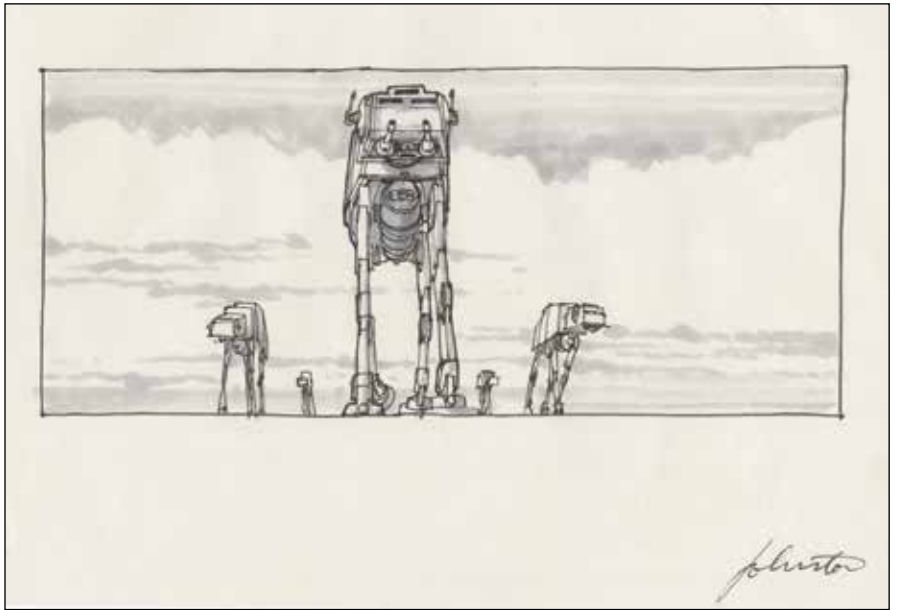
1150. “Darth Vader” helmet, facemask and chest armor from *Star Wars: The Empire Strikes Back* with Lucasfilm Ltd. signed letter of authenticity from George Lucas. (TCF, 1980) Lucasfilm Ltd. donated this historic piece for a charity auction to benefit the *Artists Rights Foundation* held by Christie’s on October 23, 1992 at the Directors Guild of America in Los Angeles. George Lucas’ office instructed Lucasfilm archivist Don Bies to pull one of the existing Darth Vader helmets from the archives and make it presentable for the auction. Apparently Stan Winston and Steven Spielberg had both donated major prop pieces for the auction and Lucas allegedly want to “beat” them with a more impressive item. The helmet and chest armor that Bies selected had sustained damage over the years with many missing elements. Bies personally performed a full restoration and professionally repainted the helmet to its current museum display condition before mounting it in a custom acrylic exhibition case measuring 32 x 18 x 27 in. During the extensive restoration process, missing details were added back to the facemask such as the two turned aluminum “atmospheric sensors” on both sides of the vent. In addition, the shoulder armor was repainted with metallic gray accents added to the shoulder bells. A plaque mounted in the interior of the display case reads, “Authentic Darth Vader Mask & Helmet from *Star Wars: The Empire Strikes Back*”. Accompanying the helmet and chest armor is extraordinary support documentation, directly tying these costume pieces to Lucasfilm, including a signed letter of authenticity from George Lucas, himself, on Lucasfilm, Ltd. stationery, dated July 29, 1992, stating (in full):

To Whom It May Concern: This letter is to confirm that I have personally examined the “Darth Vader Mask and Helmet” and that it is an original, authentic piece of costume created by Lucasfilm Ltd. in 1980 which was used in the film entitled “The Empire Strikes Back”. Sincerely, George Lucas [signed] Executive Producer.

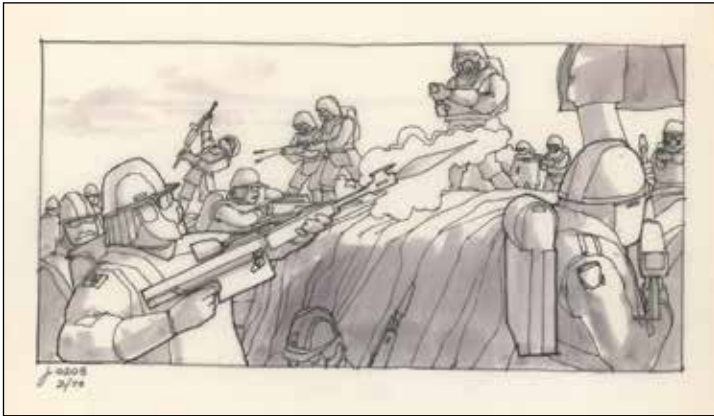
Accompanied with a 3-ring binder containing the additional documentation: 1) *Los Angeles Times* advertisement promoting the Darth Vader helmet at the charity auction to benefit the *Artists Rights Foundation* (of which George Lucas was a supporter) to be held on October 28, 1992; 2) a flyer promoting the auction mentioning the Darth Vader helmet; 3) the Christie’s bidder paddle used to win the Vader helmet in the sale; 4) the original 2-volume Hollywood Memorabilia Auction catalog from the charity auction; 5) the Christie’s receipt for the purchase of the Vader helmet; 6) a “Care and feeding your Darth Vader” instruction letter hand signed by Don Bies on Lucasfilm Ltd. letterhead stationery; 7) (32) photographs (5 x 7 and 8 x 10 in.) of the piece being extensively restored by Don Bies at *Skywalker Ranch* in Marin County, California. Certain aspects of the facemask, such as the interior diamond-shaped metal mesh located behind the mouth and chin vent as well as the helmet-to-facemask mounting ring suggest that the helmet and shoulders came from an ILM built tour suit. However, we recently reached out to Mr. Bies and he stated, that at the time of the auction, the Vader pieces that were in better condition were being used actively for personal appearances, so he suggested using one “that was more beat up and restoring it, to which they [Lucas’ office] agreed.” He continued, “I assumed the Vader pieces in the Lucasfilm Archives at that time were original, but I have been told since (by far more dedicated Vader fans) that some were used for personal appearances. With that, I have no idea which one is used. I know it was in rough condition with missing pieces.” The latest information notwithstanding, this Darth Vader mask and helmet has the best documentation of any specimen in the world. Given the amount of restoration, it is not possible to determine screen use with absolute certainty. During the time when the original *Star Wars* films were being produced, the Archives did not have the strict, curated process that they do today. If production requested a helmet, someone would go into the archives and take the best one that suited the request. **\$100,000 - \$150,000**



1151. *Star Wars: Episode IV- A New Hope* style 'C' 1-sheet poster and ephemera. (TCF, 1977) Vintage original 27 x 41 in. US style C 1-sheet poster, for the first *Star Wars* film. This design is a tribute to the adventurous serials, which George Lucas grew up loving at the Saturday matinee. Also includes (1) premiere program with cast and crew information and (1) full-color 8-page first printing 12 x 9 in. premiere program with images from the film, cast credits and behind the scenes info. Poster exhibits original folds from storage, additional vertical folds, pinholes in all 4-corners, with several cross fold separations. Programs exhibit age and handling. In good to very good condition. **\$300 - \$500**



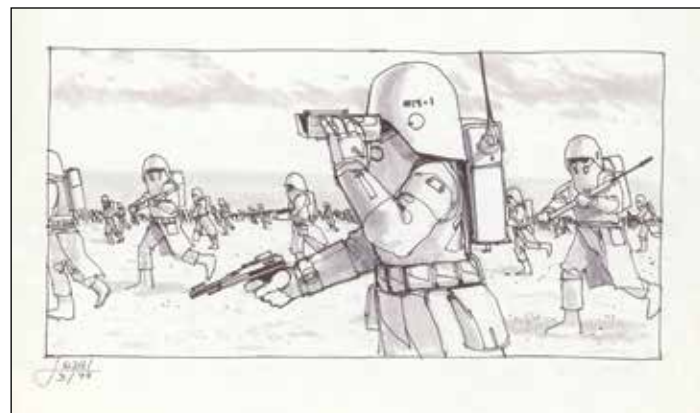
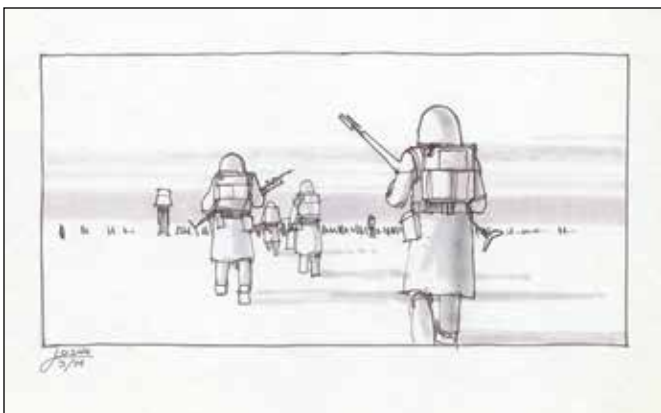
1152. Joe Johnston storyboard artwork of AT-ATs on Hoth from *Star Wars: Episode V - The Empire Strikes Back*. (TCF, 1977) Vintage original storyboard concept art accomplished in pencil ink and ink wash on 10 x 8 in. artist's leaf depicting AT-ATs on Hoth. Signed by the artist, "Johnston" in the bottom right border. Exhibiting very minor age and production handling. In vintage fine to very fine condition. **\$1,500 - \$2,500**



1153. Hoth Battle (2) storyboard sketches from *Star Wars: Episode V - The Empire Strikes Back*. (TCF, 1980) Vintage original (2) concept sketches accomplished in pencil, ink and ink wash on approx. 10 x 8 in. artist's leaf. Depicting a war on Hoth with Rebels in trenches battling an onslaught of Imperial Snowtroopers. Exhibiting age, production wear, minor soiling and light wrinkling. In vintage very good condition. **\$1,500 - \$2,500**



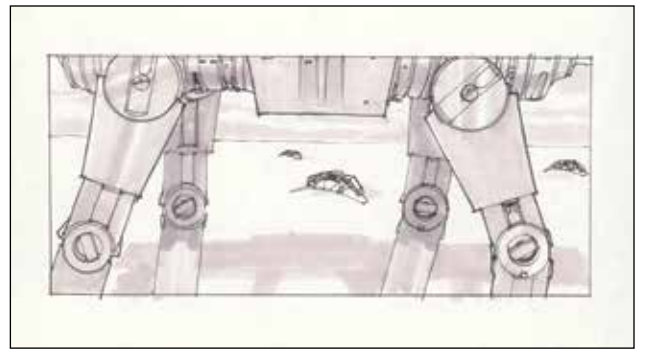
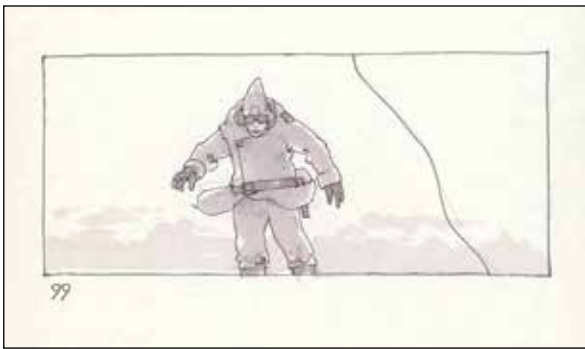
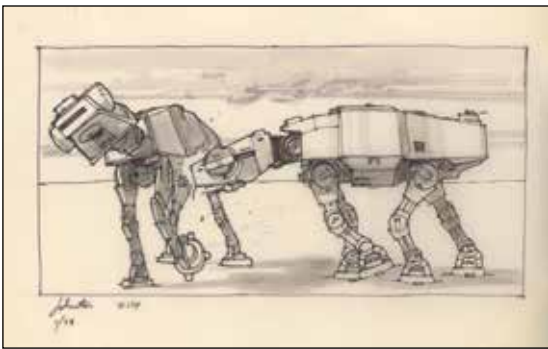
1154. Millennium Falcon and "Chewbacca" with Imperial Probe Droid (2) storyboard sketches from *Star Wars: Episode V - The Empire Strikes Back*. (TCF, 1980) Vintage original (2) concept storyboard sketches accomplished in pencil, ink and ink wash on approx. 10 x 8 in. artist's leaf. Depicting (1) "Millennium Falcon" and (1) "Chewbacca" with Imperial Droid. Exhibiting age, production wear, minor soiling and light wrinkling. In vintage very good condition. **\$1,500 - \$2,500**



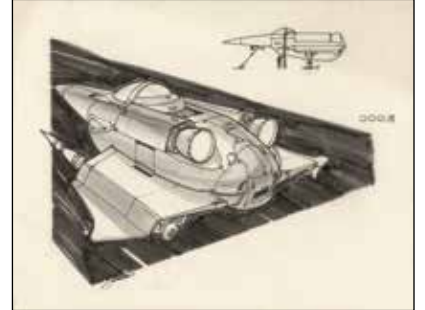
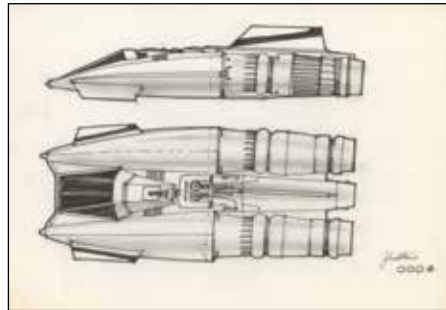
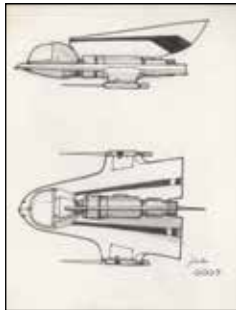
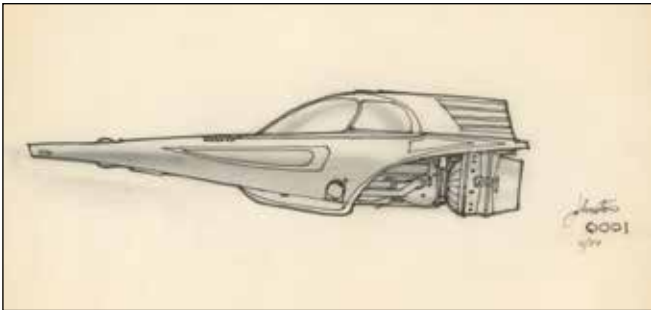
1155. Marching Snowtroopers on Hoth (2) storyboard sketches from *Star Wars: Episode V - The Empire Strikes Back*. (TCF, 1980) Vintage original (2) concept sketches accomplished in pencil, ink and ink wash on approx. 10 x 8 in. artist's leaf. Depicting Snowtroopers patrolling ice planet Hoth. Exhibiting age, production wear, minor soiling and light wrinkling. In vintage very good condition. **\$2,000 - \$3,000**



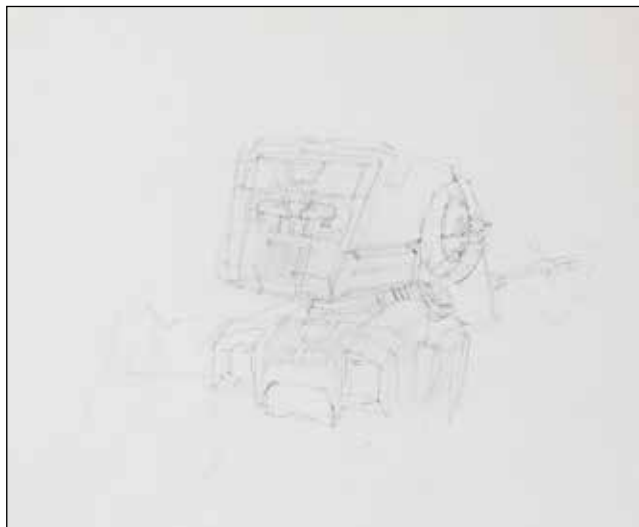
1156. Han Solo attacking Imperial Droid Probe (3) sketches from *Star Wars: Episode V - The Empire Strikes Back*. (TCF, 1980) Vintage original (3) concept sketches accomplished in pencil, ink and ink wash on approx. 10 x 8 in. artist's leaf. Depicting sequential images of (1) Han Solo approaching the Droid Probe, (1) Solo taking aim and (1) droid disabled by weapon fire. Exhibiting age, production wear, wrinkling, minor soiling and tears in the blank borders. In vintage very good condition. **\$1,500 - \$2,500**



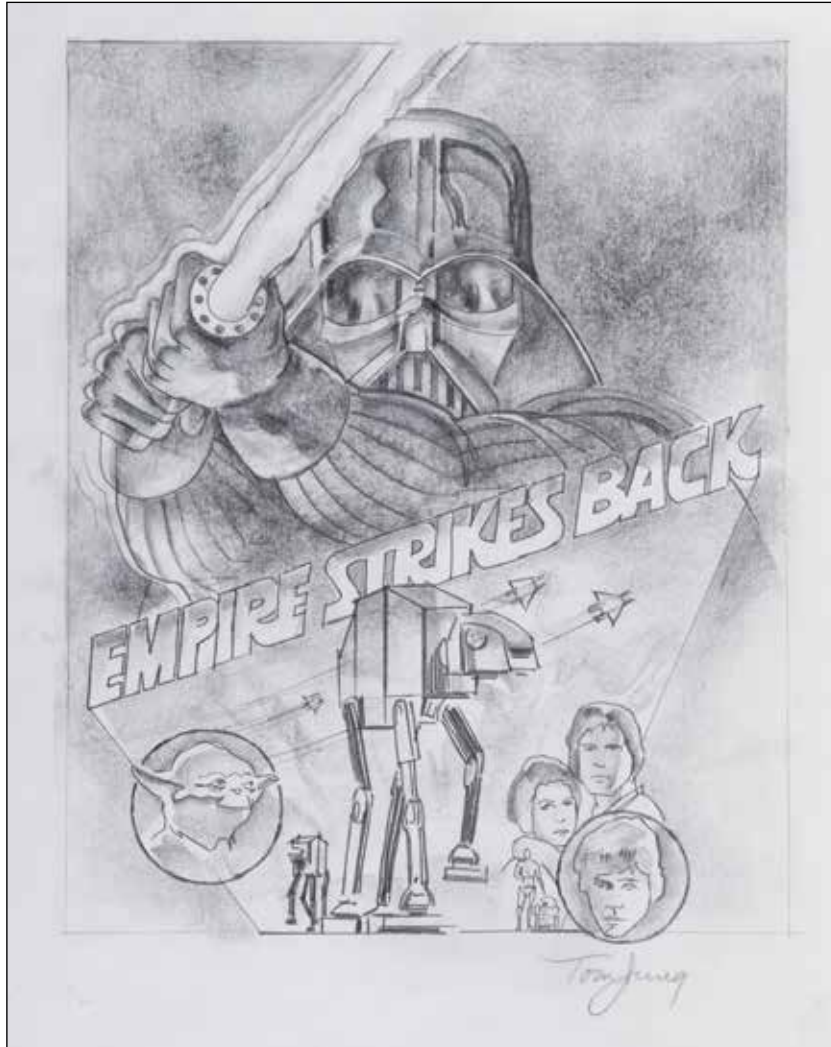
1157. AT-AT and Snowspeeder Pilot (3) storyboard sketches from *Star Wars: Episode V - The Empire Strikes Back*. (TCF, 1980) Vintage original (3) concept storyboard sketches accomplished in pencil, ink and ink wash on approx. 8 x 10 in. artist's leaf. Depicting (1) Snowspeeder pilot and (2) AT-ATs with 1-pair walking (signed beneath art, "Johnston") and 1-close up with Rebel Snowspeeders flying beneath its legs. Exhibiting age, production wear, minor soiling and light wrinkling. In vintage very good condition. **\$2,000 - \$3,000**



1158. Snowspeeders (4) concept sketches by Joe Johnston for from *Star Wars: Episode V - The Empire Strikes Back*. (TCF, 1980) Vintage original (4) concept sketches accomplished in pencil, ink, artist's markers and ink wash on approx. 10 x 8 in. artist's leaf. Depicting schematics and perspective sketches of potential Snowspeeder designs. Signed by the artist beneath the artwork, "Joe Johnston". Exhibiting age, production wear, minor soiling and light wrinkling. In vintage very good condition. **\$1,500 - \$2,500**



1159. "AT-ST" oversize production sketch from *Star Wars: Episode V - The Empire Strikes Back*. (TCF, 1980) Vintage original concept sketch accomplished in pencil on 16 x 20 in. artist's board. Image size is 10.5 x 8.5 in. Depicting the cabin, swiveling turret and upper legs of an iconic "AT-ST" or "Chicken Walker" all-terrain scout transport. Exhibiting age, production wear, some edge wrinkling and soft corners. In vintage very good to fine condition. **\$400 - \$600**



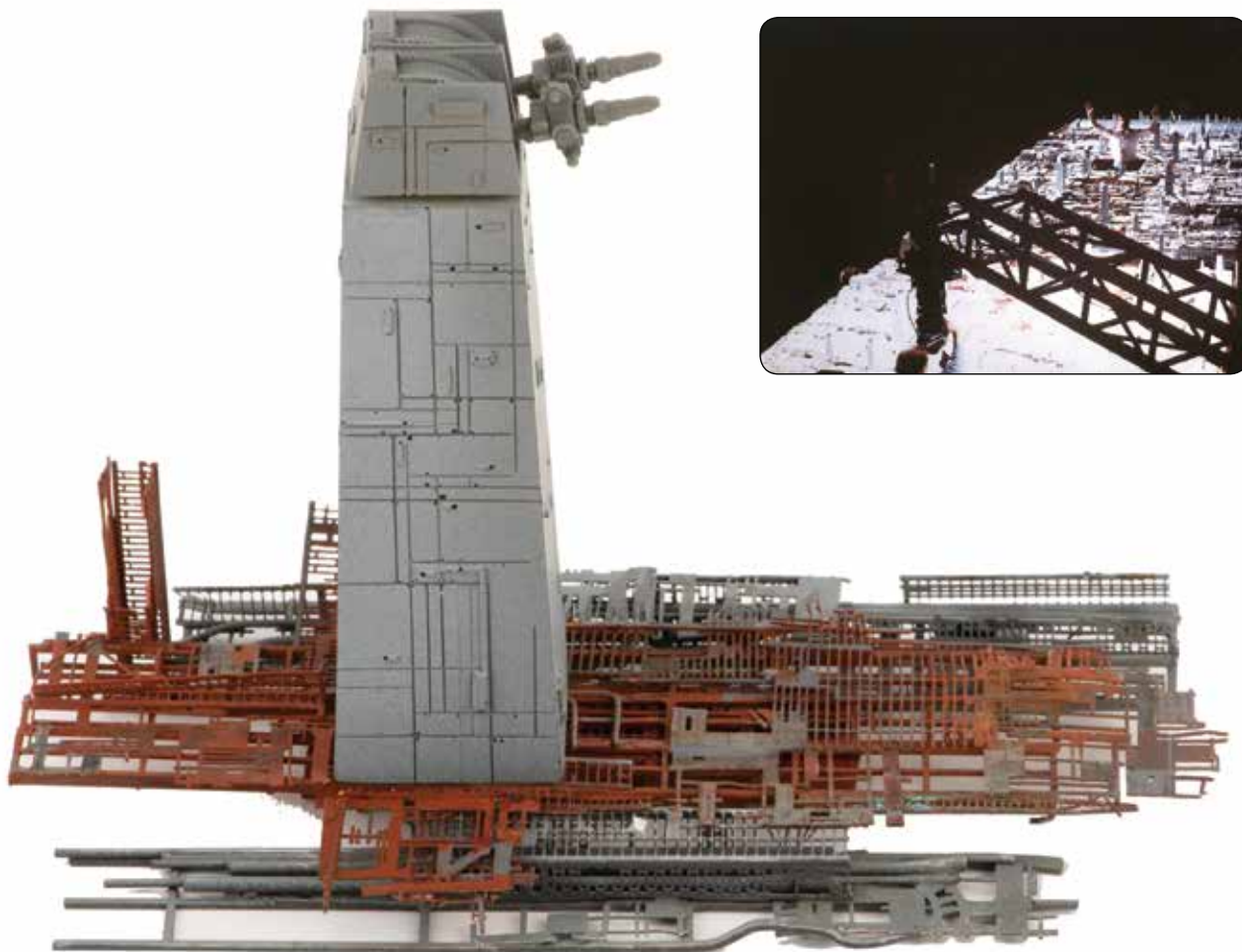
1160. Tom Jung poster concept art for *The Empire Strikes Back*. (TCF, 1980) Vintage original poster concept sketch accomplished in pencil on 13.5 x 14 in. artist's leaf depicting all the major players in the second entry of the *Star Wars* franchise. Signed by the artist, "Tom Jung" in the bottom border. Exhibiting very minor age and production handling. In vintage fine to very fine condition. **\$5,000 - \$7,000**



1161. Star Wars: The Empire Strikes Back rare vintage 1979 "Vader in Flames" crew t-shirt. (TCF, 1980) Vintage original t-shirt featuring the "Vader in Flames" logo by legendary illustrator/designer Ralph McQuarrie, this vintage film crew t-shirt was only made for cast and crew. It features interior "Robinsons" brand tag and is size large (42-44). Obtained from Star Wars producer Gary Kurtz in 1983. Never worn or washed. In very fine condition. **\$300 - \$500**



1162. *Star Wars: Episode V - The Empire Strikes Back* (15) lobby cards plus 70mm film strip. (TCF, 1980) Vintage (15) original color lobby cards, of which (7) are 8 x 10 in. and (8) are 11 x 14 in., plus (1) cut 70mm film strip, for the 2nd entry in the *Star Wars* franchise. Film strip exhibits (2) complete frames and (2) partial frames, all of Mark Hamill "Luke Skywalker" tinkering with R2-D2. Color has shifted with age to pink in the film frames, though can be digitally corrected for printing purposes. The smaller format lobby cards are individually tag-board mounted for prior display. Otherwise good to very good condition. **\$200 - \$300**

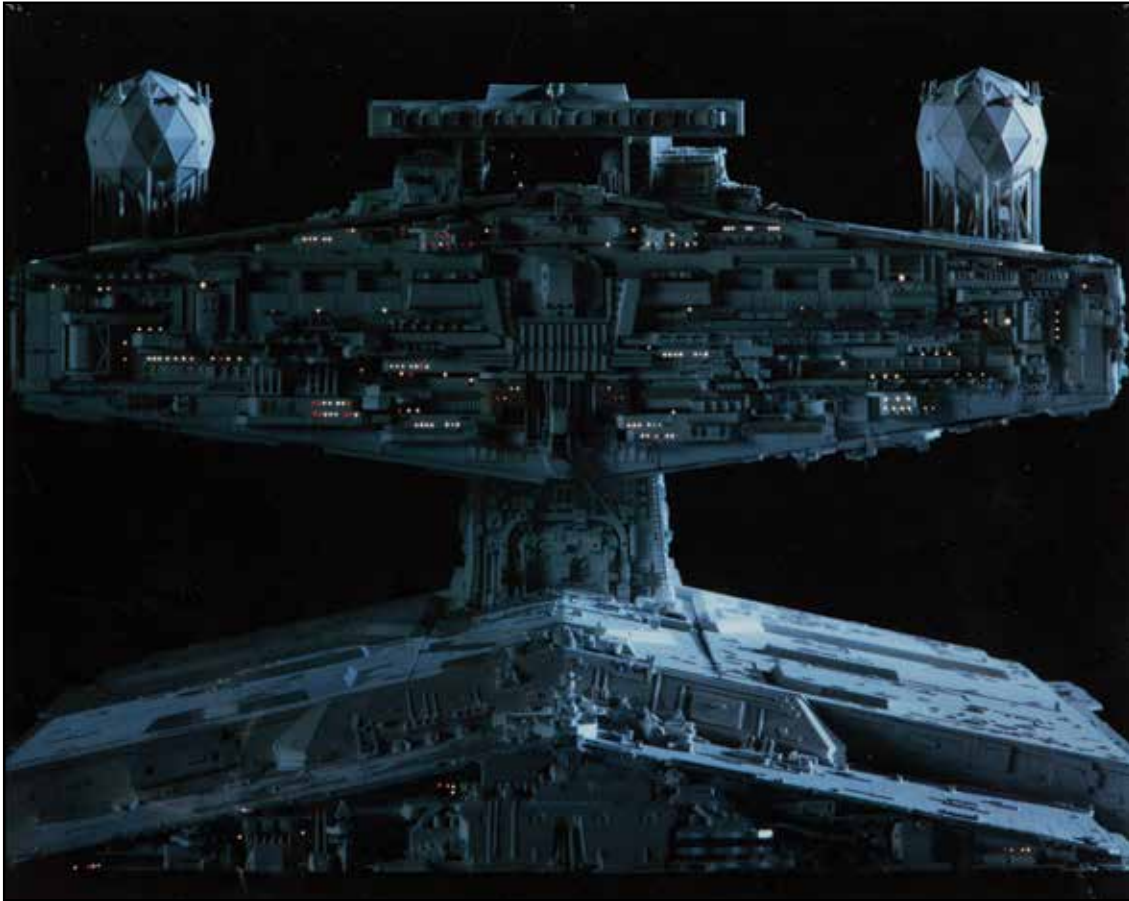


1163. “Death Star” miniature segment with mounted Turbolaser from *Star Wars: Episode VI – Return of the Jedi*. (TCF, 1983) Vintage original 7 x 3.25 x 5.25 in. portion of the iconic “Death Star” miniature surface. Built in the ILM model shop and constructed of gray-painted cast resin components and chemically etched delicate brass pieces painted in gray and rust colors. Other areas of the model are made of etched brass and piping glued to the surface to give an “under construction” look. With instantly recognizable 4.75 in. Turbolaser tower strategically placed on the set piece. Model sections like these were affixed to the perimeter of the Death Star miniature model surfaces to give forced perspective illusion of mass. Obtained from a former ILM employee. Exhibiting minor age and production wear. In vintage very fine condition. **\$8,000 – \$12,000**

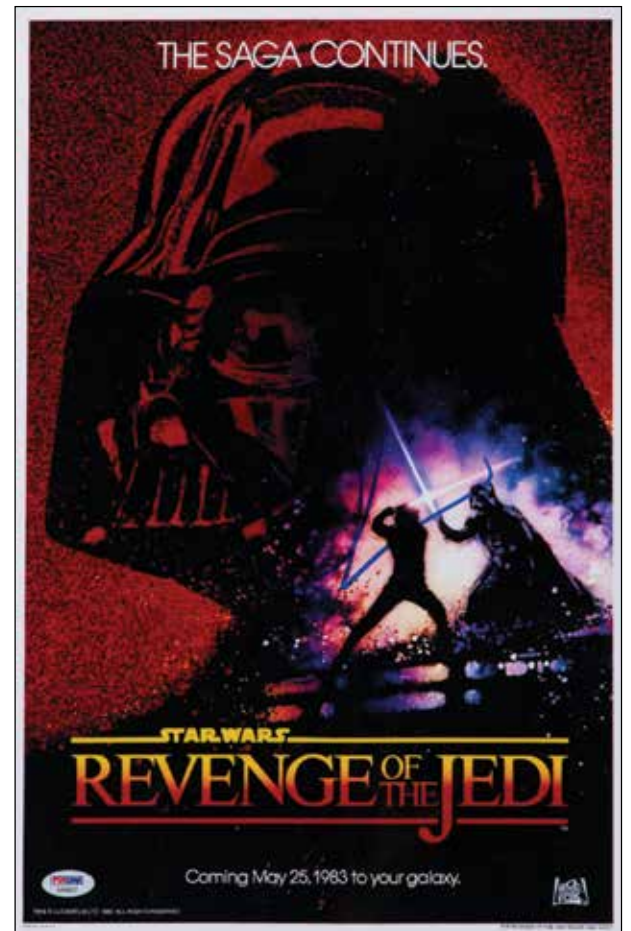


1164. Imperial Stormtrooper screen used non-firing blaster from *Star Wars: Episode VI – Return of the Jedi*. (TCF, 1983) The iconic Stormtrooper blasters from *Return of the Jedi* were built on replica Sterling submachine guns made by “Model Gun Corporation” in Japan, known for crafting hyper-realistic non-firing reproductions. Because of this, the safety works, the stock folds, and the trigger pulls. Most of the dressing on this example is original including the U-shaped cooling fins over the vent holes, the scope itself, scope ring, scope rail, and the other small greeblie (rectangular) on the side. Of note, the back half of scope is a real scope, with a lens— other ROTJ trooper guns of this type usually have machined, replica scopes. Replica parts on this gun include the front part of the scope, the greeblie on top of the scope rail in front of the scope, and the two “gun hammer” looking greeblies on the side. These elements were all replicated using parts cast off of originals to complete the piece. Also unique is the small reflective disk on the side of the grip, which is covering up the manufacturer’s logo. This has not been seen on other trooper guns. The most complete, original blaster we have handled from the original *Star Wars* trilogy. Measures 26.75 in. long (with stock extended) and comes with a custom display stand. **\$30,000 – \$50,000**

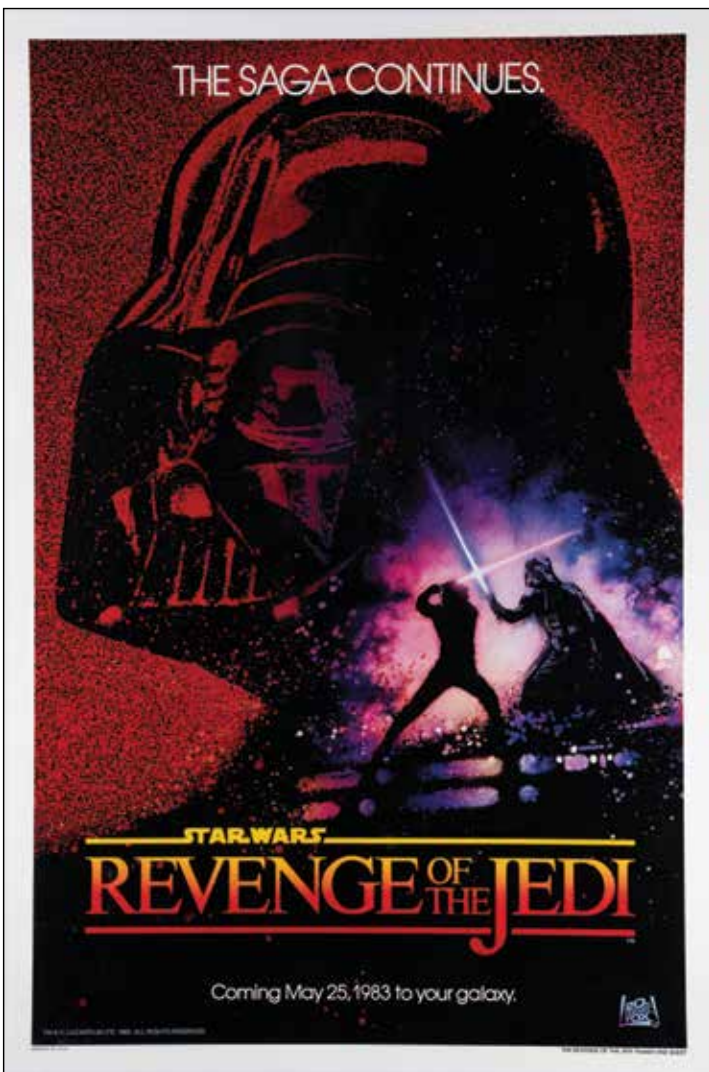




1165. *Star Wars: Episode VI - Return of the Jedi* (2) Industrial Light & Magic cibachrome prints. (TCF, 1983) Vintage original (2) cibachrome prints including (1) of "Star Destroyer" tower from 6-ft. miniature and (1) "Death Star" docking bay. Exhibiting age, production handling and some soiling and scratching to photo surface. In vintage good to very good condition. **\$300 - \$500**



1166. George Lucas signed *Revenge of the Jedi* photo print. (TCF, 1983) Color 12 x 18 in. photograph of the Drew Struzan designed *Revenge of the Jedi* poster. Signed boldly in blue ink, "George Lucas" in the right center of the poster. With PSA/DNA autograph authentication sticker and COA included. In very fine condition. **\$200 - \$300**



1167. *Star Wars: Episode VI - "Revenge of the Jedi"* advance dated-style 1-sheet poster. (TCF, 1983) Vintage original 27 x 41 US teaser 1-sheet poster. These posters were recalled when the film's title was changed to the familiar *Return...* Linen-backed with minimal retouching. In vintage very good condition. **\$600 - \$800**



1168. Skywalker Ranch leather "X-Wing" bomber jacket gifted to Fox executives. (1995) Original XXL brown leather bomber jacket with 2-hip pockets, zipper front closure, elastic wool sleeve cuffs and waist and prominent 12 x 6.5 in. oval machine embroidered, "Incom T-65, X-Wing, First in Harms Way" patch on the back and "Rogue Squadron" patch on the left shoulder. Retaining the 20th Century Fox internal maker's label and "Skywalker Ranch, April 20, 1995" bias label over inner pocket. Gifted to Studio executives. In very fine condition. **\$600 - \$800**

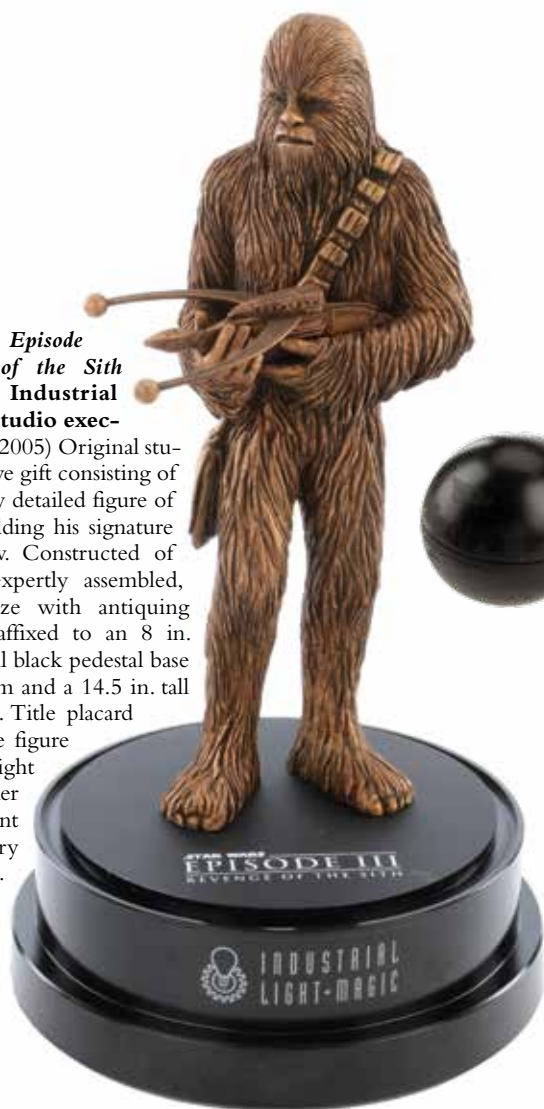


1169. “Yoda” head created in 1986 by ILM creature shop. (ca. 1986) A piece of *Star Wars* history consisting of a “Yoda” head or “skin” of the sort that was affixed over internal animatronic mechanisms, eyes and teeth for animating this beloved character. Constructed of foam rubber cast from Stuart Freeborn’s original molds. Created to rebuild the original Yoda for George Lucas, this pull was rejected due to minor bubbles in the face. The ears have been cast separately and expertly attached to the head. It remains unpainted and without hair applied. The head has been sealed in an 14 x 11 x 10 in. acrylic case filled with nitrogen to slow oxidation and comes with a black felt cover to block UV rays and an LOA from ILM Creature Shop manager (86-87) Charlie Bailey. Shows some discoloration. Otherwise, in very good condition. **\$10,000 - \$15,000**



1170. Christopher Lee “Count Dooku” production made static lightsaber from *Star Wars: Episode II - Attack of the Clones*. (TCF, 2002) Original production made stunt lightsaber measuring 16 in. and studio crafted of cast resin expertly painted and polished to appear as metal with textured black grip mid-shaft. This hilt features a threaded metal rod, which protrudes from the front of the handle 6 in., for a FX blade to be attached to for fighting sequences. Featuring a red acrylic “trigger” in the groove that runs the length of the handle, near the butt of the hilt, and protruding buttons in small circular recesses. “Count Dooku’s” (Christopher Lee) red-bladed lightsaber features a unique curved hilt designed to allow Dooku to slash and lunge with greater precision. In *Star Wars: Episode II - Attack of the Clones*, Dooku defeats Obi-Wan Kenobi (Ewan McGregor) and “Anakin Skywalker” (Hayden Christensen) in a lightsaber duel on Geonosis before being bested by “Yoda”. Exhibiting production wear and some minor paint rubbing. In very good to fine condition. **\$4,000 - \$6,000**

1171. *Star Wars: Episode III - Revenge of the Sith* “Chewbacca” Industrial Light & Magic studio executive gift. (TCF, 2005) Original studio made executive gift consisting of a 12 x 5 in. highly detailed figure of “Chewbacca” holding his signature Wookiee crossbow. Constructed of cast resin and expertly assembled, painted in bronze with antiquing detail. Standing affixed to an 8 in. round x 3.5 in. tall black pedestal base with felted bottom and a 14.5 in. tall glass dome cover. Title placard at the foot of the figure and “Industrial Light and Magic” sticker affixed to the front of base. In very fine condition. **\$1,000 - \$1,500**



1172. Propshop “Chewbacca’s Bowcaster” precise recreation weapon from *Star Wars: Episode VII - The Force Awakens*. (Lucasfilm, 2015) Propshop, the prop makers at Pinewood Studios that produced the original props used in *Star Wars: The Force Awakens*, created this virtually identical Bowcaster using the same cutting edge 3D technology and artistic process used for the real screen used item. Crafted of heavy, reinforced resin with metal, acrylic and rubber elements expertly finished and painted to detail. Incredibly realistic with pulling spring-loaded trigger. Measures approx. 31.5 in. long x 31 in. wide. Comes with web shoulder strap, metal fittings and display stand. Originally intended to be a made-to-order limited edition, very few were made before the company closed its doors, making this a very rare piece. **\$2,000 - \$3,000**



1173. “Stormtrooper” screen used helmet from *Star Wars: Episode VII - The Force Awakens*. (Lucasfilm, 2015) Original screen used Stormtrooper helmet constructed of cast heavy white and black plastic shell components expertly assembled and with metallized cast resin port inset to the lower left jaw. Interior features inset black mouth panel, tinted see-through lenses in the eye port and other components affixed to the interior surfaces by metal rivets. The entire helmet has been studio painted, finished and distressed to appear as if it has seen heavy action in battle, with burned and scorched areas, ash, scratching, soiling and an erratic laser blast breach in the crown. A modern, much sturdier version of the iconic Stormtrooper helmets of fragile vacuum formed plastic used in the beginnings of the *Star Wars* franchise. Measuring approx. 11.5 x 15 x 10 in. with the opening in the bottom measuring approx. 12 in. in diameter. Exhibiting production use. In screen used fine condition. **\$12,000 - \$15,000**



1174. Propshop “Melted Darth Vader” precise recreation helmet from *Star Wars: Episode VII - The Force Awakens*. (Lucasfilm, 2015) Propshop, the prop makers at Pinewood Studios that produced the original props used in *Star Wars: The Force Awakens*, created this virtually identical melted Darth Vader helmet using the same cutting edge 3D technology and artistic process used for the real screen used item. Crafted of resin expertly finished and painted to detail. Measures approx. 16.5 in. x 12 in. x 9 in. Originally intended to be a made-to-order limited edition, very few were made before the company closed its doors, making this a very rare piece. **\$2,000 - \$3,000**



1175. “Yoda” with lightsaber life-size replica display figure from the *Star Wars: Episode II - Attack of the Clones*. (TCF, 2002) Lucasfilms licensed life-size display figure created by Rubies to be an exact approximation of the sage Jedi warrior from the second installment of the second *Star Wars* trilogy. Constructed of polyurethane foam with hand-punched hair and fabric costume. Signature green lightsaber is removable. Numbered 2,360 of a limited edition of 10,000. Measures 22 x 49.5 x 20 in. In very good condition. This item is located in Minneapolis, MN and special shipping arrangements will apply. **\$200 - \$300**



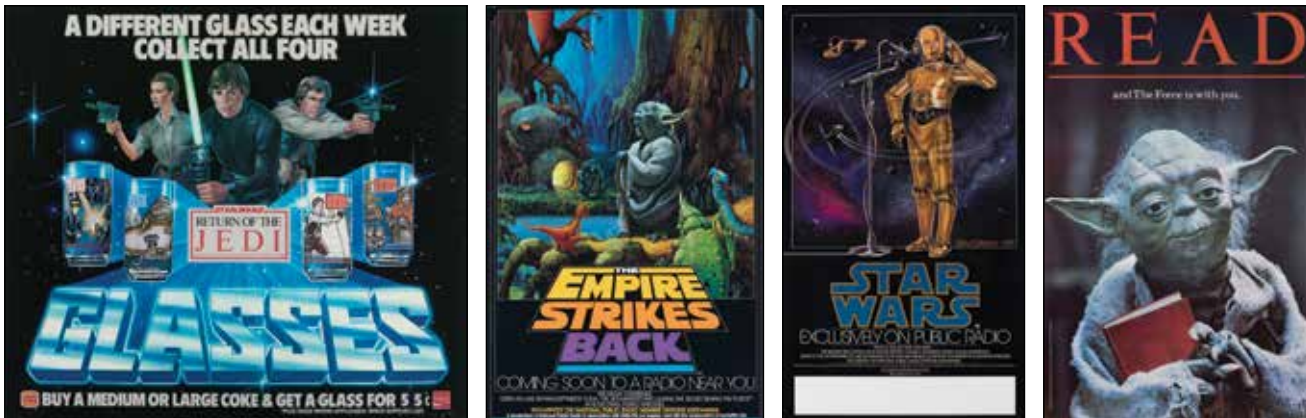
1176. “Stormtrooper” hero illuminating baton weapon from *Star Wars: The Rise of Skywalker* with accompanying ephemera and misc. paperwork. (TCF, 2019) Original hero working futuristic stun baton prop constructed of cast plastic, resin, metal and wooden components expertly assembled in a barbell or flashlight shape and studio painted white. When deployed, the hexagonal top of the baton is pulled, causing it to extend outward and illuminate. The exposed interior tube contains rows of LED lights, which illuminate the transparent tubing that has been blacked out on one side and tinted red on the other to emit a crimson glow. The prop measures 10 in. long x 2.5 in. wide when closed and 14.25 in. long when deployed. Accompanied by call sheets, production tag, other related materials marked with the production name “Trixie”, the working title for the film. Includes a COA from a crewmember from the film. Exhibiting production use and wear. In very good to fine condition. **\$3,000 - \$5,000**



1177. Star Wars (14) various original and rerelease 1-sheet posters. (TCF, 1982-2008) Collection of rolled US 1-sheet posters, primarily ranging in size from 27 x 40 in. to 27 x 41 in. Including (1) *Star Wars* R-82 1-sheet mentioning “Revenge of the Jedi”, (1) *Return of the Jedi* 1-sheet Style B, (1) *Return of the Jedi* 1-sheet lightsaber style, (1) *Star Wars* Special Edition double-sided 1-sheet, (1) *The Empire Strikes Back* Special Edition double-sided 1-sheet, (1) *Return of the Jedi* double-sided 1-sheet, (1) *Star Wars Trilogy* Special Edition 1-sheet, (1) *The Phantom Menace* double-sided advance poster (Vader shadow style), (1) *Attack of the Clones* double-sided 1-sheet (1) *Attack of the Clones* 1-sheet Style B, (1) *Attack of the Clones* commercial poster, (1) *Revenge of the Sith* 1-sheet Style B, (1) *Revenge of the Sith* double-sided teaser 1-sheet, (1) *The Clone Wars* 1-sheet. Exhibiting light handling wear. Majority in fine condition. **\$200 - \$300**



1178. Star Wars franchise (5) Killian mylar 1-sheet posters for the original trilogy and (1) mylar *The Phantom Menace* poster. (Killian, 1993-99) Collection of (5) vintage original 27 x 41 in. mylar 1-sheet posters for anniversary releases of the original Star Wars trilogy including (1) *Star Wars* 10th Anniversary, (1) *Star Wars* 10th Anniversary Style A, (1) *Empire Strikes Back* 10th Anniversary Advance, (1) *Empire Strikes Back* 10th Anniversary Style B, (1) *Empire Strikes Back* 15th Anniversary Style A. Also includes a 24 x 36 in. mylar poster for *The Phantom Menace*. Some light handling. In generally vintage very good to fine condition. **\$200 - \$300**



1179. Star Wars (14) special promotional posters and proof sheets. (Lucasfilm/TCF, 1970s-80s) Collection of unusual posters and promotional material for the original Star Wars trilogy including (1) color separation for Rebel Forces trading cards [19.5 x 12.5 in.], (1) "Read and the Force is With You" ALA library poster [22 x 34 in.], (4) Burger Chef/Coca-Cola posters [25 x 27.5 in.], (1) *Star Wars* public radio poster [17 x 28], (1) *Empire Strikes Back* public radio poster [17 x 19 in.], (3) *Empire* Coca-Cola posters by Boris Vallejo [18 x 24 in.], (1) 2-panel partial giant poster featuring the Star Wars title treatment [40 x 60.5 in.], (1) Burger King lightbox slide, and (1) printer's proof for *Star Wars* character underwear [25 x 38 in.]. Some handling, wrinkling, toning, and edge wear. Most in very good condition. **\$200 - \$300**



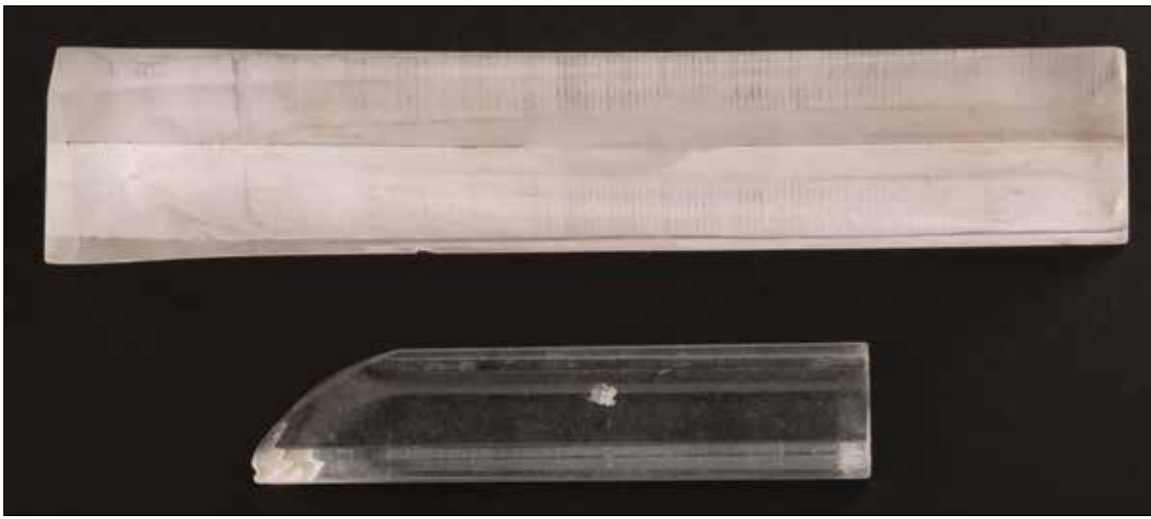
1180. Star Wars franchise (80+) theatrical, commercial, promotional, and fan club posters. Collection of (80+) original and rerelease domestic and foreign posters as well as promotional, commercial, fan club posters, book covers, art prints, and more. Ranging in size from French petite [15 x 23 in.] to Italian 2f [39 x 55 in.]. A truly unique assortment of all and sundry *Star Wars*-related promotional art, primarily centered on the original trilogy, though containing a few *Episode I-III* pieces. Including Italian locandinas, Australian daybills, English and Spanish language domestic 1-sheets, Disneyland Star Tours posters, Killian re-issues, Drew Struzan 10th anniversary print, Cascade, Crisco, and Cheez Its commercial posters, *A New Hope* US half-sheet and insert, most US formats for all pre-*Episode I* rereleases of the original trilogy, and much, much more. Some pieces mounted to board. Exhibiting creasing, tears, toning, handling, etc. Majority in very good or better condition. In person preview by appointment suggested. **\$200 - \$300**



1181. Star Wars (30+) original release and Special Edition lobby cards. (TCF, 1977-83/R-90s) Vintage original (20) color 16 x 20 in. jumbo lobby cards with (4) *Star Wars*, (5) *The Empire Strikes Back*, and (11) *Return of the Jedi* and (11) color 30 x 20 in. jumbo lobby cards including (2) *Star Wars*, (6) *Empire Strikes Back*, (3) *Return of the Jedi*. Together with (15) color 16 x 20 in. Special Edition trilogy jumbo lobby cards. Some light creasing, handling, and edge wear. In generally very good condition. **\$200 - \$300**



1182. Christopher Reeves "Superman" full scale SFX figure from *Superman II*. (Warner Bros., 1980) Vintage original life-size FX/stunt figure in arms outstretched, flying pose, constructed of cast polyfoam over internal reinforcing armature. The 100 x 20 x 6.5 in. figure is expertly studio painted in flesh tones, signature jet-black hair and the iconic blue, red and yellow "Superman" costume. Red fabric cape added for display. Used in the production as a stand in, lighting model or FX dummy. Exhibiting age and production wear. Polyfoam has become somewhat rigid, while still posable, and paint exhibits only minor crazing. Accompanied by a custom made wooden base/holder. In vintage very good condition. **\$12,000 - \$15,000**



1183. Superman pair of Kryptonian crystals from Superman's "Fortress of Solitude". (Warner Bros., 1978) Vintage original (2) acrylic crystals measuring from 4.25 x 1 x .25 in. to 8 x 1.4 x 1 in. Seen in the icy "Fortress of Solitude" scenes with "Lex Luthor" (Gene Hackman) as he learns about his nemesis "Superman" (Christopher Reeves), and later in the film as Superman's powers are stripped from him. Exhibiting age and production wear. In production used very good condition. **\$2,000 - \$3,000**



1184. Alien Revised script. (TCF, 1979) Vintage original studio bound and bradded 100-page Revised script written by Walter Hill and David Giler, based on screenplay by Dan O'Bannon, story by Dan O'Bannon and Ronald Shusett, dated March '78 on the title page. With handwritten in ink, "Phil", on the title page. Exhibiting age, production wear and handling. In vintage very good condition. **\$600 - \$800**

1185. Alien 20th Century-Fox art print signed by H. R. Giger. (TCF, 1977) Vintage original full color Limited Edition art print of an oil painting of the "Alien Navigator" by H. R. Giger. The print is accomplished on heavy paper and measures 39.25 x 28 in. Numbered by hand in the lower left corner, "291/350" and signed by the artist, "H.R. Giger" in the lower right. Exhibiting minor age and handling, some edge wear, wrinkling and bumping. In vintage very good to fine condition. **\$300 - \$500**



1186. Alien screen-used scaled down Nostromo Gun. (TCF, 1979) Vintage original prop weapon consists of a commercial Webley and Scott brand Webley "Junior" 177 metal air gun with various production modifications and additional dressing including a metal tube with threaded plug in the gun barrel, an added arm and possible laser guide below the barrel, articulating trigger pull, and a sight-scope accessory on top. From Ridley Scott's Sci-fi masterpiece, this small-scale 9.5 x 5.75 x 1.25 in. prop Nostromo Gun made for use by child actors to give the impression that the "Space Jockey" set was much larger than it actually was, Ridley Scott's and cinematographer Derek Vanlint's children dressed in smaller-scale costumes replaced adult actors in several perspective shots. Such prop Nostromo guns were attached to space suits in holsters. Exhibits some production distress and age with chipping to the lower plastic grips. In very good condition. **\$10,000 - \$12,000**



1187. Sigourney Weaver hero “Egg Chamber” working flamethrower from *Aliens*. (TCF, 1986) Original M240 Flamethrower custom fabricated by senior special effects technician Nick Finlayson. The look of the weapon is based on parts from the M16 assault rifle and an M203 grenade launcher. The outer housing is crafted of fiberglass and the steel fuel cylinder is adorned with cast resin detailing and mounted to the bottom of the weapon. There were other gas-powered flamethrowers used in the film, with non-functioning triggers, that powered only the small blue pilot flame at the muzzle (these versions used the attached gas cylinders). Of note, this flamethrower has a fully-depressible trigger and a brass coupling at the butt-end of the weapon where the hose fitted to an off-screen fuel tank for practical flame throwing. This unit was most notably used in the sequence where Ripley (Sigourney Weaver) incinerated the Alien Queen’s Egg Chamber near the end of the film. Following its use on *Aliens*, this flamethrower was pressed into use for the 1990 film *Nightbreed*. For that production, the fuel cylinder was removed and the flamethrower was painted black. The unit has since been expertly repainted back to its *Aliens* appearance (fuel cylinder still retains original *Aliens* paint). Measures 33.75 in. long. A magnificent weapon from arguably the most memorable sequence in this science fiction classic. Exhibiting minor cracks in fiberglass from production use. Provenance: Originally acquired from Bapty Armourers in the U.K. **\$50,000 - \$70,000**



1188. Colonial Marines stunt pulse rifle from *Aliens*. (TCF, 1986) One of the most famous sci-fi firearms, the M41-A Pulse Rifle was featured heavily in James Cameron’s 1986 action sequel *Aliens*. Designed by Cameron himself and constructed under the supervision of renowned armorer Simon Atherton at Bapty Armory, the Pulse Rifle is viewed by many as the pinnacle of Sci-Fi prop weaponry. This is an original stunt non-firing prop Pulse Rifle used in the film. A mold was taken from the principle hero firing Pulse Rifle (evidenced by the presence of the raised plate surrounding the digital round counter), and the crew crafted the prop weapon from fiberglass, wood and imbedded steel d-rings to fasten the shoulder strap (strap not present). The prop was then finished and painted to detail. These stunt, lightweight versions of the Pulse Rifle were used in most sequences in the film where live-fire weapons weren’t required. Most imperfections go unnoticed by the audience since the action sequences were mostly shot in dark conditions. Measuring 27.5 in. long, the prop exhibits expected age and production wear with minor chipping and scuffing to paint. **\$25,000 - \$35,000**





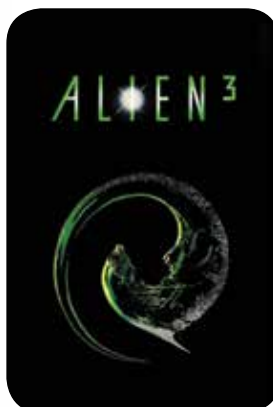
1189. Large “Alien Queen” xenomorph maquette from *Aliens*.(TCF, 1986) Original ¼-scale maquette constructed of cast resin components with internal metal support armature and assembled as a model for design approval of the Alien Queen before the full-size creature was built. This is the predecessor for the ¼-scale figures later created for the film. The impressive figure is expertly studio painted, detailed and finished and measures 40 x 38 in. affixed to a grated industrial walkway-themed base. Created by the legendary Stan Winston’s FX shop. Exhibiting some age and minor production wear. A few fingers have been professionally repaired. Now presents in fine condition. **\$12,000 - \$15,000**



1190. *Aliens* First Draft and Final Draft scripts with vintage production stationery. (TCF, 1986) Vintage original studio bound and bradded (2) scripts including (1) *Aliens* First Draft 121-page script written by James Cameron and dated on the cover and title page February 26, 1986 and (1) *Aliens* Final Draft 106-page script written by James Cameron and dated on the title page September 1985. No explanation why the Final Draft is dated 1985, while the First Draft is dated 1986. Also includes 2-pages of blank 8.25 x 11.75 in. Twentieth Century Fox Productions Limited, *Aliens* stationery and 1-matching 8.75 x 4.25 in. *Aliens* envelope. Scripts exhibit production handling and age in vintage very good to fine condition. Stationery remains very fine. **\$600 - \$800**



1191. *Aliens* original “Bugstomper” crew jacket.(1986) Vintage original (1) navy blue wool size “XL” varsity jacket with elastic wool collar, cuffs, and hem, button front closure, quilted lining, button front closure, hip-slash pockets, with *Aliens* text logo silk screened on left chest, and large “Bugstomper” illustration silkscreened on back. Exhibiting age and wear. In vintage good condition. In very good condition. From the collection of f/x artist Tom Woodruff. **\$600 - \$800**



1192. *Alien 3* crew gift by Laine Liska.(TCF, 1992) Original plaster cast alien sculpture by puppet supervisor Laine Liska. The 6.5 x 2.5 in. crew gift is expertly painted to resemble metal with, “Alien III 1991” on the front panel, and “Liska” engraved signature on the top. Exhibiting age and wear, with minor rubbing and chipping. In good to very good condition. **\$300 - \$500**



1193. *Alien vs. Predator* full size figure display with screen used armor elements. (TCF; 2004) Original dramatic life-size creature display including screen used costume and character elements. This spectacular display was custom created by the *Alien vs. Predator* production FX team at Amalgamated Dynamics after the wrap of the movie, and occupied a place of pride in the entryway of their facility. The “Alien” and “Predator” figures are constructed of fiberglass, pulled directly from the original production molds, and custom posed upon a metal base allowing the figures to remain free-standing. Screen used “Predator” elements include: a gun with working laser sight, back spear, vest armor pieces with gun pack, trophy necklace, body net, shuriken, gauntlet blades (not gauntlet), mask (not including lens), belt, belt buckle and pouches, leather undergarment (not including resin breach flaps), dagger handle (not including sheath), toe claws (not including armor base they are set in). The spectacular museum quality display represents the finest example of movie magic and creature FX and measures 108 in. long x 95 in. tall x 62 in. wide. Exhibiting only minor wear. In very fine condition. **\$80,000 - \$120,000**

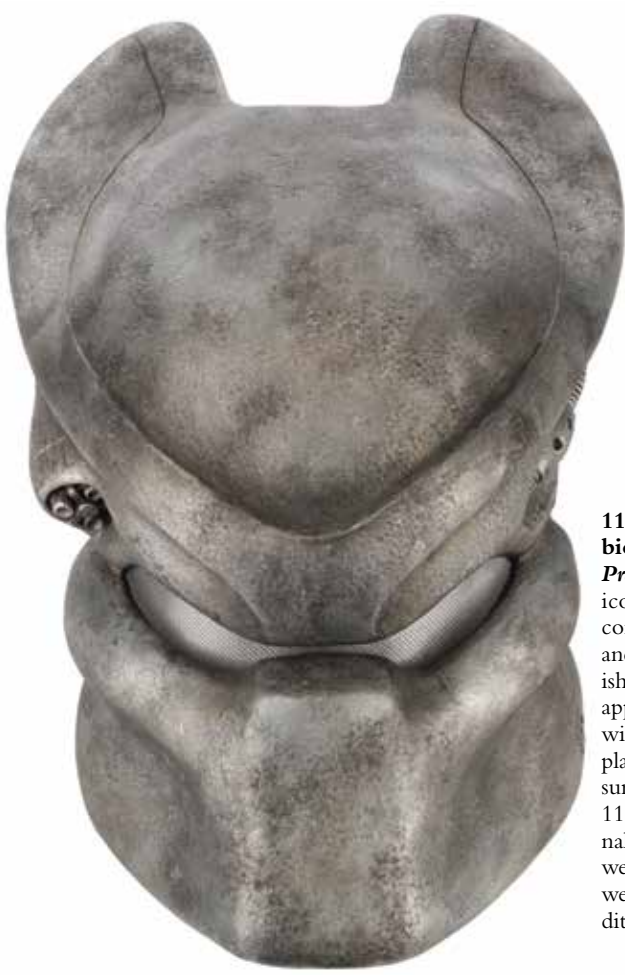


1194. Sci-fi films (6) original crew jackets including *Alien 3*, *Alien: Resurrection*, *The X-Files* (feature film), *Race to Witch Mountain*, *My Favorite Martian* and *Invaders From Mars*. (1986–2009) Vintage and original (6) crew jackets including (1) Nike brand unworn size “XL” black hooded parka with embroidered *Race to Witch Mountain* text logo on the back, (1) Roots brand black fleece size “XL” with *My Favorite Martian* embroidered text logo on the left chest, (1) black and gray wool letterman jacket size “XXL” with elastic wool collar, cuffs and hem, snap front closure, “Tom” embroidered on right chest and *Invaders from Mars* on the left front chest, (1) black size “XL” vinyl hooded raincoat with fleece lining and embroidered *The X-Files* text logo on the left chest, and “The X Movie” embroidered on the right shoulder, with zipper and snap front closure, (1) black faux leather bomber jacket with a zipper front closure, size “XL”, hip cinch belts, and *Alien 3* embroidered text logo on the back, (1) Dickies brand size “XXL” brown corduroy jacket with *Alien: Resurrection* embroidered on the left chest. All exhibit minor wear. In very good condition. From the collection of f/x artist Tom Woodruff. **\$200 - \$300**



1195. “Predator” mask on a creature display bust created by Stan Winston Studios. (TCF, 1990) Original Stan Winston Studio-created display from the original molds for a never realized line of licensed replica displays. Consisting of an iconic Predator cast fiberglass mask, studio painted in distressed metallic tones and with reflective silver mylar eye lenses with mesh membrane overlay. Mask is displayed on a Predator bust of rigid polyfoam filled resin shell of head, shoulder weapon and neck rings ornamented with slip cast rubber characteristic dreadlocks and painted to Winston Studio’s exacting standards. Entire display measures approx. 21 x 21 x 12 in. Exhibiting only minor age. In fine condition. **\$2,500 - \$3,500**

1196. “Predator” cutting discus on creature display stand created by Stan Winston Studios from *Predator 2*. (TCF, 1990) Original Stan Winston Studio-created prototype prop from the original movie molds for a line of licensed replicas. Constructed of cast resin, metal and electronic components expertly assembled and finished. The articulating 2-piece discus measures 11.5 in. in diameter and is painted in otherworldly earthy metallic hues. With strategic finger-hole grips and a series of watch-work gears at center, when the disc is opened by pulling the two halves apart, a series of radiating lights illuminate wire veins on the surface as well as beneath, resembling a classic UFO shape. Comes with a resin 17 x 7 in. “Predator” hand display base painted to Winston Studio’s exacting standards. In fine condition. **\$1,500 - \$2,500**



1197. Ian Whyte “Scar” bio helmet from *Alien vs. Predator*. (TCF, 1990) Original iconic signature bio-helmet constructed of cast fiberglass and expertly painted and finished in weathered detailing to appear as alien forged metal, with thick tinted transparent plastic eye shield with textured surface. Measures approx. 18 x 11 x 7.25 in. Retains 2-internal velcro strips to affix to wearer. Exhibiting very minor wear. In fine to very fine condition. **\$4,000 - \$6,000**



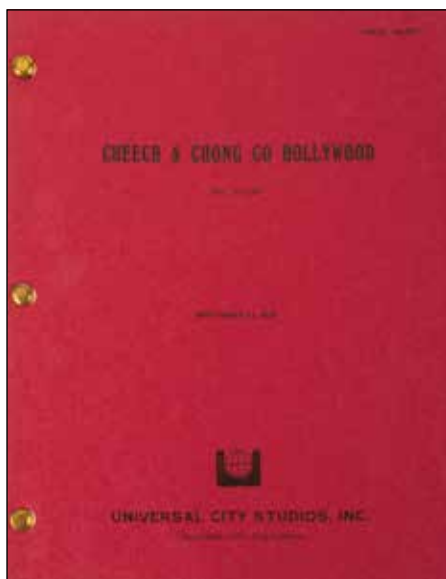
1198. “Celtic Predator” biomask from *Alien vs. Predator*. (TCF, 2004) Original Predator biomask constructed of cast fiberglass with sculpted alien tech elements, expertly studio painted to appear as otherworldly metal. The mask verso features a metal eye for attachment to creature suit and strategically placed foam pads concealed by protective fabric strips both for proper seating and comfort of wearer. Measures 11.75 x 11.25 x 18.75 in. The Celtic Predator is the leader of the band of hunters who venture to the pyramid to collect Xenomorph alien skulls. This mask is from earlier scenes of the film, before the Celtic Predator is wounded in combat. Some production wear and loss of foam padding from use. In generally very good condition **\$4,000 - \$6,000**



1199. Michael Fassbender “David” Steatite Ampule vial from *Prometheus*. (TCF, 2012) Original static tapered vial prop constructed of transparent cast resin with textured surface, algae green tint, and filled with thin black liquid. Measures approx. 12 x 2.5 in. Highly visible when “David” (Fassbender) is investigating the relic inside the ship’s lab. The “black goo” or “black liquid”, is an extremely potent and virulent mutagenic pathogen, composed of millions of micro-organisms, manufactured by the “Engineers” as a biological weapon, and is the source of everything Xenomorph. Exhibiting production wear and remnants of adhesive. In very good condition. **\$3,000 - \$5,000**



1200. Sylvester Stallone “Stanley Rosiello” signature belt from *The Lords of Flatbush*. (Columbia, 1974) Vintage original black leather belt with black vinyl edging, embellished with Jose de San Martin 5 and 10 centavos, and decorative metal piece dangling from chains mid-belt. Exhibiting production wear and age, with deterioration to vinyl edging. In vintage good to very good condition. *Provenance:* Stallone - The Auction, Dec. 18-20th, 2015. **\$2,000 - \$3,000**



1201. Cheech & Chong’s Next Movie, Final Draft script, working title: “Cheech & Chong Go Hollywood”. (Universal, 1980) Vintage original studio bound and bradded 61-page Final Draft script written by Thomas Chong and Richard Marin, dated September 12, 1979, and numbered 02129 on the cover. Exhibiting age, production use and handling. In vintage very good to fine condition. **\$200 - \$300**



1202. “Jake and Elwood Blues” prop concert poster from *The Blues Brothers*. (Universal, 1980) Vintage original 3-color prop concert broadside accomplished in silkscreen inks on 14 x 22 in. cardstock. Posters like this feature prominently in the film when the band is finally reunited for the unforgettable orphanage benefit concert, attended by the “Good ol’ Boys” and scores of Illinois State Police. Made for production but ultimately not used, and thus remaining in fine condition with intentional studio distress, minor age and very slight rubbing. **\$600 - \$800**



1203. John Belushi “Jake Blues” signature Ray-Ban Wayfarer sunglasses from the Blues Brothers Band summer Tour 1980. (1980) Vintage original pair of iconic black Ray-Ban Wayfarer sunglasses, one stem engraved “B&L Ray-Ban U.S.A” while the other reads “Wayfarer”. Measures approx. 7.75 x 2.25 x 1 in. Exhibiting some wear and handling. In very good condition. Comes with a LOA from a former employee of Showco, a sound equipment provider for touring bands. **\$7,000 - \$9,000**



1204. Sylvester Stallone “Rocky” signature boxing boots from first fight with Mr. T “Clubber Lang” in *Rocky III*. (MGM, 1982) Vintage original hero Nike brand custom boxing boots. Constructed of vibrant yellow stitched leather, the calf-high boots feature white laces, black leather Nike emblems on the inner and outer upper segments, vented tongues, black patches on the upper backs with “Rocky” hand painted in yellow and 3-distinguishing fringed black tassels ringing each collar. Highly visible worn by “Rocky” (Stallone) in the legendary fight with “Lang” (Mr.T”) in which Rocky, the champ, made complacent by his success and distracted by the fatal injury of his trainer “Mickey” (Burgess Meredith) loses the match in brutal and spectacular fashion.This inciting incident sets up Rocky’s journey to redemption and the reclaiming of his title. Exhibiting production wear and studio distressing. The bottom of the right foot sole retains a .75 in. hole assumed for previous display. In vintage very good to fine condition. *Provenance:* Stallone - The Auction, Dec. 18-20th, 2015. **\$18,000 - \$22,000**

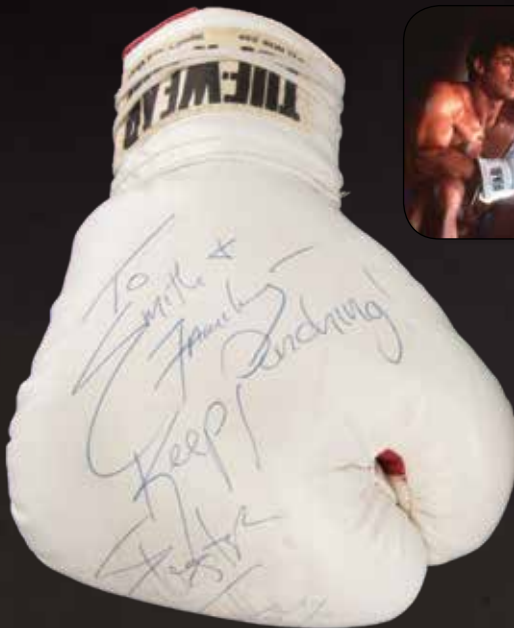


1205. Sylvester Stallone “Rocky” signature boxing shorts from his first fight with Mr. T “Clubber Lang” in *Rocky III*. (MGM, 1982) Vintage original hero boxing shorts of gold satin with wide black satin elastic waistband, black satin appliqué ribbon stripes down outer hips and black thread embroidered, “Rocky” on the right front leg. Highly visible worn by “Rocky” (Stallone) in the legendary fight with “Lang” (Mr.T”) in which Rocky, the champ, made complacent by his success and distracted by the fatal injury of his trainer “Mickey” (Burgess Meredith) loses the match in brutal and spectacular fashion. These shorts retain the evidence of that brutality with spatters and stains from the copious theatrical blood that flowed during the match. The shorts are presented standing on a custom display with fabric-covered base. Total display measures 18 x 14.5 x 21.5 in. Also includes a color photo of Stallone in character wearing these shorts. In production used, studio distressed and soiled fine condition. *Provenance:* Stallone - The Auction, Dec. 18-20th, 2015. **\$25,000 - \$35,000**





1206. Pair of prop framed newspapers from Creed referencing Rocky III.(MGM, 2015) Original (2) framed prop newspapers including (1) Philadelphia Daily News “Apollo Creed Trains Rival” measuring 11.5 x 13.5 in., and (1) The Philadelphia Inquirer “Apollo Creed Trains Former Rival” measuring 14.25 x 24.25 in., both studio distressed and aged to appear as decades old newspapers. Exhibiting production wear, larger piece with cracked glass not affecting image. In very good to fine condition. *Provenance:* the Creed studio auction. **\$400 - \$600**



1207. Sylvester Stallone “Rocky” behind the scenes training gloves signed from Rocky IV.(United Artists, 1985) Vintage original Tuf-Wear brand white leather padded boxing gloves with maroon leather piping and lace closure. Right glove with handwritten, “To Smith + Franky – Keep Punching! Sylvester Stallone”, left handwritten, “Rocky 4”, in blue ink. Exhibiting production wear. In vintage very good to fine condition. **\$3,000 - \$5,000**



1208. Sylvester Stallone “Rocky” boxing robe from Rocky V (United Artists, 1990) Original white satin boxing robe with reinforced shawl collar and shoulders, navy blue satin applique, “Balboa” on the back, and red satin belt. The first version of this robe was originally seen in *Rocky IV* for the final fight, this being the continuation of that fight finds a broken “Rocky” (Stallone) sitting on bench in the locker room, with this robe hanging on the wall behind him. Exhibiting age and production wear. In very good to fine condition. *Provenance:* Stallone - The Auction, Dec. 18-20th, 2015. **\$6,000 - \$8,000**



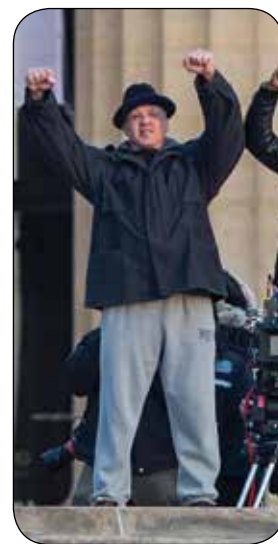
1209. Adrian’s Restaurant prop menu from Rocky Balboa. (MGM, 2006) Original 1-page paper menu corner mounted in rigid green leatherette backing featuring “Adrian’s” logo on back, menu with logo and fully detailed food selections. Measuring approx. 9.15 x 14.6 in. In fine condition. *Provenance:* Stallone - The Auction, Dec. 18-20th, 2015. **\$300 - \$500**



1210. Sylvester Stallone “Balboa” Adidas jacket from Rocky V.(United Artists, 1990) Original black suede bomber jacket with wide standing collar, elasticized cuffs and hem, 2-diagonal hip slash pockets, 4-embroidered yellow stars on right chest, yellow “Adidas” with logo on left, American flag on right arm, blue edged in yellow “Champ” on left, and blue edged in yellow “Balboa” on back, interior lined in black satin, with zipper front closure. Highly visible when “Rocky” visits the doctors who show him his brain injuries, and he’s forced to retire. In fine condition. *Provenance:* Stallone - The Auction, Dec. 18-20th, 2015. **\$6,000 - \$8,000**



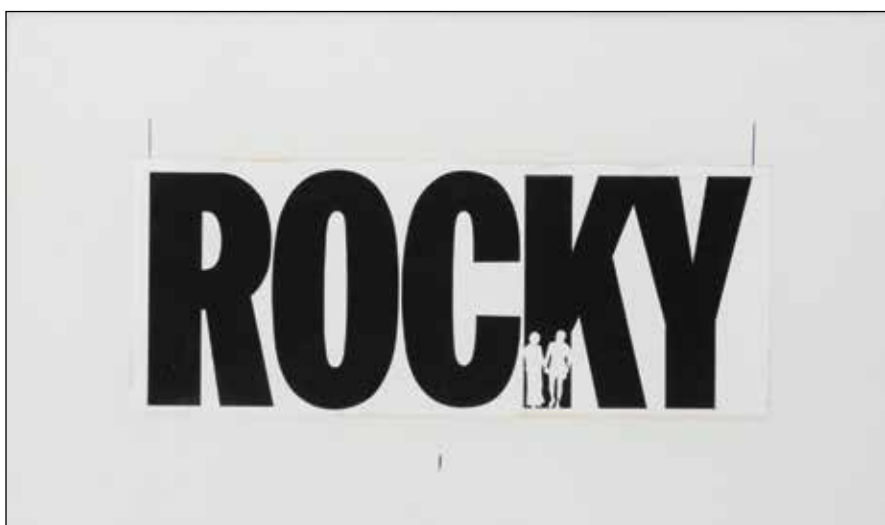
1211. Sylvester Stallone “Rocky” signature hat from *Creed*.(MGM, 2015) Original black wool by Baron, Hollywood’s Hat Maker, with wide self hat band embellished with gold tone button, interior black leather hatband with gold gilt maker’s name, lined in white satin with yellow piping. Highly visible, signature piece, seen throughout the movie. Exhibiting minor production wear. In very good to fine condition. From the *Creed* studio auction. **\$6,000 - \$8,000**



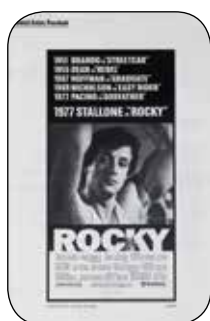
1214. Sylvester Stallone “Rocky” (4) costume pieces from *Creed*. (MGM, 2015) Original (4) costume elements including (1) Field and Stream brand teal white plaid long sleeve flannel button up, visible when “Rocky” (Stallone) visits “Adonis” (Michael B. Jordan) in holding after he was implicated for brawling, (1) pair Everlast brand gray sweatpants with elastic waist and cuffs, highly visible when Rocky and Adonis recreate Rocky’s famous victory pose atop the “Rocky Steps”, (1) pair natural wool fingerless gloves, highly visible, and (1) dark gray ribbed knit cashmere beanie, highly visible during the big fight. Exhibiting production wear. In very good to fine condition. Accompanied by COA from the *Creed* studio auction. **\$2,000 - \$3,000**



1212. Talia Shire “Adrian Balboa” headstone from *Rocky Balboa* with large framed photo from the cemetery set. (MGM, 2006) Original prop headstone constructed of resin-coated carved foam on a wooden base all expertly assembled, studio painted and finished to appear as carved stone in gray tones. Engraved in front with decorative border and, “Adrian Balboa, March 10, 1950, January 11, 2002”. Measuring 30.25 x 27.5 x 12 in. Highly visible in the film in the final scene when “Rocky” (Stallone) leaves a bouquet of roses at Adrian’s grave. Exhibiting minor edge and corner chips and general production wear. In fine condition. Accompanied by a 27.5 x 17 in. framed photo of the graveyard set and this prop. *Provenance:* Stallone - The Auction, Dec. 18-20th, 2015. **\$2,000 - \$3,000**



1213. *Rocky* promotional logo development art with original United Artists Press Book.(United Artists, 1976) Vintage original (2) production and promotional items including (1) paste-up element photostatically printed logo measuring 12.5 x 5 in. tipped to 12.25 x 17.25 in. backing board with vellum sheet with tape handwritten, “Reduce to 96%”, and black heavy leaf hinged cover, including (1) 11 x 17 in. black and white United Artists press book containing 11-pages of newspaper ads, blurbs and interview and article materials, with 1-bi-fold United Artist Award Supplement. Exhibiting age and production wear. In vintage very good condition. Accompanied by COA. **\$1,500 - \$2,000**



1215. Sylvester Stallone “John Rambo” sleeveless sweatshirt from *First Blood*. (Orion, 1982) Vintage original Adidas brand repurposed khaki colored cotton sweatshirt altered into a sleeveless tank top. Highly visible, turned inside out to obscure the Adidas logo on the chest, and worn as a signature character costume piece through out the legendary action movie. Expertly studio distressed and theatrically soiled. In screen used fine condition. *Provenance:* Stallone - The Auction, Dec. 18-20th, 2015, Lot #89052. **\$8,000 - \$12,000**



1216. Sylvester Stallone “John Rambo” hero poncho from *First Blood*. (Orion, 1982) Vintage original hero signature poncho constructed of a large square of brown oiled canvas with torn and frayed edges and with heavily stitched seams running throughout. Expertly studio distressed with abrasions, tears, bullet holes, threadbare patches and theatrical soiling. Retaining faux blood remnants and costumer’s tag handwritten, “First Blood 34801 Bloody Poncho”. In the classic action movie, Stallone’s legendary character escapes captivity in a ragged, sleeveless sweatshirt. In the actual severe conditions of the location shoot, Stallone quickly realized his character (and he, himself!) had to find something to wear to combat the frigid elements. After deciding against some mundane solution, such as stealing a jacket, the star discovered a decades old, large piece of discarded industrial canvas under a truck. Stallone, being the creative actor and filmmaker that he is, improvised this poncho, cutting a hole for his head and wrapping the poncho around himself, on screen. And in Stallone’s words, “...there it was -- the ‘Rambo look’ was created before your very eyes!” Exhibiting production made distress and soiling. In screen used fine condition. *Provenance:* Stallone - The Auction, Dec. 18-20th, 2015, Lot #89049. **\$80,000 - \$120,000**



1217. Sylvester Stallone “John Rambo” signature hero screen used survival knife from *Rambo: First Blood Part II*. (Carolco, 1985) The 16 in. long knife with 10-in. blade is one of ten used in production, custom-made by renowned knife craftsman Jimmy Lile. The knife blade is crafted of stainless steel and finished in matte black with buffed edges, featuring a semi-sharpened cutting edge, a saw section on the spine and flat- and Phillips-head screwdrivers on either side of the guard. It also has a hollow machined-aluminum handle with a screw-end cap that features a built-in compass, and the handle grip is tightly wound in dense black thread. The ricasso is stamped “3 of 10 / RAMBO / THE MISSION” on one side, and “LILE” on the reverse (in reference to the number created and the builder). A length of leather cord runs through a machined hole end cap. Knife exhibits light wear and handling. This knife was gifted by Stallone to weapons consultant/technical advisor Tony Maffatone and comes with a signed letter of provenance from Maffatone’s daughter. Included with right-handed black leather scabbard with sharpening tool with backside stamped “Johnson Sheathery”.

\$30,000 - \$50,000

260



1218. Sylvester Stallone “Rambo” hero Spectra bow with explosive and razor tipped arrows from *Rambo: First Blood Part II*. (CarolCo, 1985) Vintage original (3) archery props including “Rambo’s” (Stallone) second weapon of choice, (1) strung custom black Hoyt/Eastman Spectra compound bow with fiberglass limbs and Omega wheels which transfer the cables laterally during the power stroke, obviating the needs for a cable guard, measuring approx. 45.5 x 15 in., (1) prop exploding arrow measuring 33 in. long, constructed of black metal shaft, plastic nock, rubber fletching with 1-“Razorbak 5” broadhead arrow tip in protective plastic cover and painted gold and filled with moldable putty, and (1) prop razor tip arrow measuring 33 in. long, constructed of black metal shaft, plastic nock, rubber fletching and razor-sharp, metal faceted and serrated arrowhead painted black. Exhibiting production wear. In vintage very good to fine condition. Provenance: Stallone - The Auction, Los Angeles, Dec. 18, 2015. **\$40,000 - \$60,000**



1219. Sylvester Stallone “Rambo” combat fatigues from *Rambo: First Blood Part II*. (TriStar, 1985) Vintage original pair of dark gray cotton cargo pants, with multiple pockets, 2-side waist cinchers, drawstrings at ankles, with zipper and button front closure. Including 1-dark gray woven belt with black painted metal buckle. Retaining internal costumer’s handwritten, “S. Stallone 27-31/29 ½”. Exhibiting production wear, minor fading, and paint loss to buckle. In production used good to very good condition. *Provenance:* Stallone - The Auction, Dec. 18-20th, 2015. **\$4,000 - \$6,000**



1220. Sylvester Stallone “John Rambo” hero headband from *Rambo: First Blood Part II*. (TriStar, 1985) Vintage original signature headband constructed of a torn strip of maroon women’s dress fabric. Measuring 52 in. long by 1.75 in. wide, the headband exhibits studio fraying to edges and retains a 7 in. long felted tape swatch on the central portion of the verso to reinforce the delicate fabric for the rigors of production. According to Stallone, there was a scene that ended up on the cutting room floor where you actually see “Rambo” make the headband from a swatch torn from a dead woman’s dress as he buries her. Exhibiting expert studio distress and production wear. In vintage fine condition. *Provenance:* Stallone - The Auction, Dec. 18-20th, 2015. **\$3,000 - \$5,000**



1221. Sylvester Stallone boots from *Rambo: First Blood Part II*. (TriStar, 1985) As the legendary “Rambo”, Sylvester Stallone weathers the elements and all terrain in these black lace-up calf-high boots with leather uppers, canvas panels, side zipper, and Vibram rubber tread soles. The boots exhibit artful studio distress and soiling and retaining some production dirt within the boot treads. A missing right shoelace has been replaced for display purposes. In screen worn fine condition. *Provenance:* Stallone - The Auction, Dec. 18-20th, 2015. Comes with a COA. **\$1,000 - \$1,500**



1222. *Rambo III* prop Hibben Bowie knife and sheath. (TriStar, 1988) Vintage original “Rambo” signature prop weapon measuring 17 in. from knife tip to back of handle with 12 in. aluminum unsharpened blade and clipped Bowie-style tip. Featuring a 4.25 in. wooden grip handle capped by an aluminum hand guard at the front and aluminum pommel fastened to the butt of the handle by a prominent hexagonal bolt. The top of the blade features an unsharpened serrated edge with five beveled curves meant to represent the men in Rambo’s unit, the big one for “Delmar Barry”, who was a very tall man and Rambo’s closest friend. The pommel is threaded with a leather cord wrist loop. Accompanied by a custom leather stitched sheath with belt loop at top and leather strap with snap to secure the knife within the sleeve. Housed in a Hibben-branded zippered leather holster imprinted with gold “Rambo III Hibben knives”. Highly visible throughout the film, the knife is first seen when “Hamid” (Doudi Shoua) questions “Rambo” (Stallone) about the knife, asking Rambo if he can have it. Exhibiting production wear and studio distressing. An extraordinary, signature character prop from the film. In screen used fine condition. *Provenance:* Stallone - The Auction, Dec. 18-20th, 2015. **\$12,000 - \$15,000**

1223. Rambo III wooden prototype Bowie knife signed by legendary bladesmith Gil Hibben. (TriStar, 1988) Vintage original unique carved 1-piece wooden prototype knife measuring 17.75 in., featuring handwritten pencil maker's notes on the left side of the knife including "Mirror polish" on the spine of the blade, "Satin finish" on the blade itself, "Polish" on the cutting edge, inscribed "Rambo III proto-type Gil Hibben 1-17-87", "Steel" on the hand guard, "black spacer" on an inlay stripe between guard and grip, "Iron wood" on the grip, and "Steel" on the pommel, signed "Gil Hibben 1-17-87". A one-of-a-kind piece of Stallone/Rambo history. Housed in a Hibben-branded zippered padded leather carrying case imprinted with gold "Rambo III Hibben knives". Gil Hibben submitted this prototype to Stallone for his input and approval before the final versions were made for film use. In production used fine condition. *Provenance:* Stallone - The Auction, Dec. 18-20th, 2015. **\$4,000 - \$6,000**



1224. Sylvester Stallone "Rocky" pair of fighting sticks from Rambo III.(TriStar, 1988) Vintage original (2) solid wood sticks painted black with duct tape wrapped on 1-end. Measuring 24.25 x 1.25 in. Highly visible during the stick fight scene. Exhibiting production wear with chipped paint and abraded tape. In vintage good to very good condition. **\$4,000 - \$6,000**



1225. Flash Gordon Hawkman palace guard sword. (Universal, 1980) Vintage original fantasy sword constructed of metal blade, grip and pommel, resin hilt, with leather strips affixed to grip, and expertly studio painted to appear distressed. Measures 39 x 7 in. Exhibiting age, production wear and handling, with some chipping to paint and to resin hilt. In vintage good to very good condition. **\$400 - \$600**



1226. Flash Gordon golden "Hawkman" mace. (De Laurentiis, 1980) Vintage original cast resin "mace", expertly studio painted metallic gold and black. This top-heavy weapon was production made for the film, but not seen on screen. Measures 27.5 x 6.5 x 2.5 in. Exhibits minor age and production handling. In vintage very good to fine condition. **\$400 - \$600**



1227. TAPS Second Draft script.(TCE, 1981) Vintage original studio bound and bradded 119-mint page Second Draft script written by Darrel Ponicsan and dated February 19, 1981 on the cover. Exhibiting age, production use and handling. In vintage very good condition. **\$200 - \$300**



1229. Indiana Jones and the Temple of Doom stop motion armature also used in Cocoon.(Paramount, 1984) Vintage original "Short Round" stop-motion, ball and socket armature. Constructed of tooled aluminum and other metal components, assembled and jointed to articulate in lifelike fashion. This armature would have served as the articulating interior skeleton for a foam latex rubber character skin. Attributed to the unforgettable careening mine car sequence where miniatures were employed. This armature was later repurposed for use in *Cocoon* for either "Joe" or "Alma Finley's" (Hume Cronyn or Jessica Tandy) character in miniature in the boat ascension sequence. Missing the right leg below the knee. Exhibiting production use and handling. In vintage very good to fine condition. With an LOA from a former ILM Model & Creature Shop employee. **\$6,000 - \$8,000**



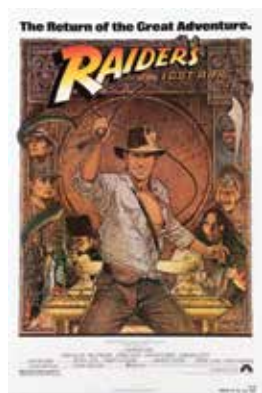
1228. Indiana Jones and the Temple of Doom "Royal European Premiere" British quad teaser poster. (Paramount, 1984) Vintage original 40 x 30 in. British quad poster. Folded as issued. A rare poster for an exclusive screening of the classic Spielberg adventure film. The Royal European Premiere took place on June 11, 1984 and was attended by Prince Charles and Princess Diana. Folded as issued. Exhibiting corner pinholes. In very good condition. **\$300 - \$500**



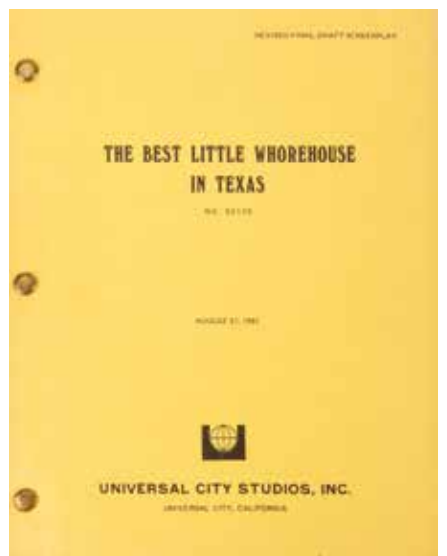
1230. Harrison Ford “Indiana Jones” stunt bullwhip from *Indiana Jones and the Temple of Doom*. (Paramount, 1989) Vintage original iconic bullwhip constructed of hand-woven strands of kangaroo hide wrapped to a solid handle and pommel, the whip measures approx. 10 ft. in total length, including the 6 in. leather loop affixed to the back of the handle. A character trademark, “Indy’s” use of the whip enabled him to fend off bad guys as well as to swing out of tight spots by using it as an acrobatic tether. It is the adventurer’s faithful sidekick and weapon of choice and one of the most highly recognized pieces in modern film history. This leather bullwhip measures 10 ft. long (from the butt of the handle to the end of the braid) and was used in stunt sequences throughout the filming of *Indiana Jones and the Temple of Doom*. An ever-present and integral component of the *Indiana Jones* mythology. Exhibiting production use and wear, but remains tight and intact. In vintage very good condition. *Provenance:* PIH Auction 56B (Dreier Part II), Lot 235. **\$15,000 - \$20,000**



1231. Harrison Ford “Indiana Jones” signature screen-matched fedora hat from *Indiana Jones and the Temple of Doom*. Original iconic fedora hat worn by Harrison Ford as the legendary archaeologist/adventurer, Indiana Jones. Hand made of brown rabbit felt, the hat features a dark brown ribbon and brown leather interior hatband stamped in gold with block initials “IJ” and with hat maker Herbert Johnson’s company name and address in London. In the second installment of the immensely popular *Indiana Jones* franchise, the unique folds on the hat’s ribbon screen-match the hat worn by Indy as he approaches the shrine in the impoverished Indian village from which the Sankara stone was stolen. The hat was originally obtained from a former employee of hat maker Herbert Johnson and comes with a signed LOA. The hat was signed by Harrison Ford in silver ink on the interior leather hatband at a 2009 charity event. Included is a photo of Ford with the hat at the event. An extraordinary artifact that is instantly recognizable and synonymous with perhaps the greatest and most beloved character of the silver screen. In 2018 a screen-matching Indy fedora from *Raiders of the Lost Ark* sold for an astounding \$413,000! **\$15,000 - \$20,000**



1234. Indiana Jones franchise (20+) theatrical, promotional, and point of sale posters. (Paramount, 1981–2008) Large collection of theatrical movie posters from around the world, as well as commercial posters for the beloved adventure series. Including (2) *Temple of Doom* inserts, (1) *Raiders* insert, Point of sale VHS advertisements for *Temple of Doom* and *Raiders*, *Crystal Skull* double-sided advance and teaser 1-sheets, (4) “zigzag” posters, (2) *Temple of Doom* Japanese B2, (1) *Last Crusade* Japanese B2, (1) Great Movie Stunts and Making of *Raiders* lightbox slide, (1) *Temple of Doom* locandina, (1) *Raiders* French petite, (1) *Temple of Doom* Belgian window card, (1) 1984 commercial poster, (8) *Last Crusade* Italian photobustas, (6) *Temple of Doom* photobustas, (1) *Raiders* 1984 video release poster, (1) *Temple of Doom* 1984 video release poster, (3) *Temple of Doom* Australian daybills, (2) *Last Crusade* Italian locandina, (1) mock Nazi wanted poster, (1) *Raiders* R-91 10th Anniversary 1-sheet, (1) *Raiders* R-82 1-sheet, (1) *Temple of Doom* folded 1-sheet, (2) *Last Crusade* advance posters, (4) *Temple of Doom* Proctor & Gamble posters, and many more. Some handling, creasing, marginal tears, and general wear. Most in very good condition. **\$200 - \$300**



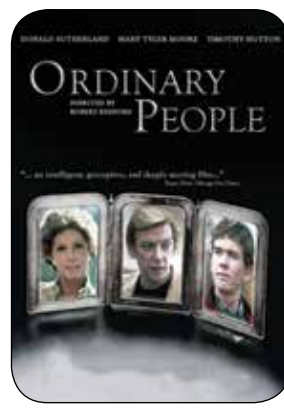
1235. The Best Little Whorehouse in Texas script. (Universal, 1981) Vintage original studio bound and bradded 126-page Revised Final Draft Screenplay written by Colin Higgins and dated August 21, 1981 on the cover. Studio cover is also numbered, “02139”. Exhibiting age and light handling. In vintage very good condition. **\$200 - \$300**



1236. Chariots of Fire Second Draft script. (TCE, 1981) Vintage original studio bound and bradded 152-page Second Draft script written by Colin Welland and dated February 13, 1980 on the cover. Exhibiting minor age and handling. In vintage very good to fine condition. **\$200 - \$300**

1232. Terry English half-scale “Lancelot” armor from Excalibur. (Orion, 1981) In 1981, John Boorman’s epic tale of King Arthur and his Knights of the Round Table blazed across the screen in the now classic film, *Excalibur*. The job of building the 106 harnesses of armor for the production fell to British armorer, Terry English. In following years, Terry is known for creating the armor for such big Hollywood productions as *Aliens*, *First Knight*, *Batman & Robin* and *Kingdom of Heaven*. For *Excalibur*, he built all of the suits for the production in record time, out of lightweight aluminum. This half-scale miniature was made the exact same way as the full-size suits. According to Terry, he had made two sets of these miniature suits, one for himself and one for the director, John Boorman. This particular suit is emulating perfectly the armor of Sir Lancelot from the film. Every detail has been captured from the winged helmet to the Holy Grail emblazoned on the breastplate. Terry English’s distinctive “T” armorer’s mark is at the top of both cuisses. Comes mounted on a padded, headless mannequin, which is attached to a wooden base with faux grass. In addition, a scaled sword, also made by Terry, is included, so that the suit can be displayed a number of different ways. Measurements: overall height: 39.25 in., armor height: 38 in., sword: 22.75 in. Exhibiting age and production wear. In vintage very good condition. Item is located on the East Coast, special shipping arrangements will apply. **\$6,000 - \$8,000**

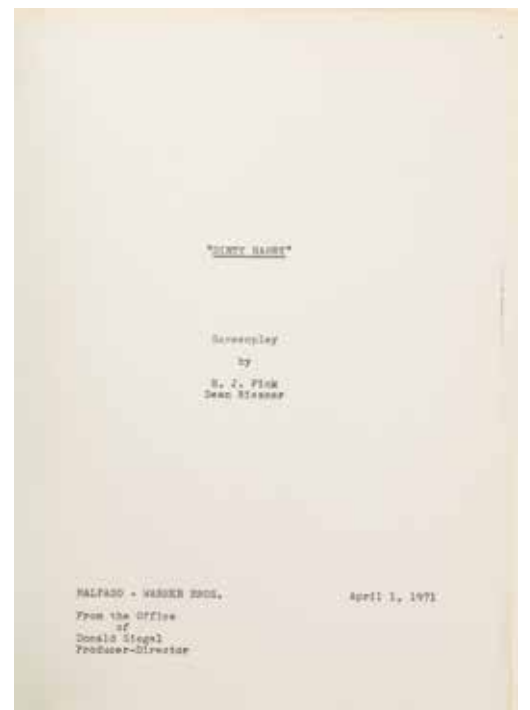
1233. Robert Eddison “Grail Knight” Charlemagne sword from Indiana Jones and the Last Crusade. (Paramount, 1989) Vintage original Charlemagne sword of heavy forged steel with a metal lattice grip, medieval dragon and lion embellishment on the hand guard and pommel, blood groove runs from guard to sword tip. Highly visible at the end of the film when “Indiana Jones” (Harrison Ford) encounters the “Grail Knight” (Eddison). Displaying light tarnish and corrosion along the blade from use and age. In vintage good to very good condition. **\$6,000 - \$8,000**



1237. *On Golden Pond* and *Ordinary People* (2) opening credit titles. (1981-1982) Vintage original opening title cards including (1) *On Golden Pond*, and (1) *Ordinary People*, both accomplished on 14 x 11 in. black illustration board with paste-up elements and keyholes along the bottom edge. Exhibiting production wear and handling. In production used very good condition. \$800 - \$1,200



1238. Original Ron Cobb artwork “Man on Lizard Crossing Over” which inspired George Lucas’ Dewback creature from *Star Wars*. Oil on Masonite (35.75 x 29.75 in.), depicting a Samurai-looking warrior atop a lumbering giant lizard, signed “R. Cobb ‘75” at the lower left corner. Screenwriter/director John Milius bought this painting in a Los Angeles gallery in 1975, hanging it in his office while he was working on *The Wind and the Lion*. During that period, friend and former USC classmate George Lucas was in the early stages of prepping *Star Wars*. When George first saw this painting he was immediately taken with it, and it served as the inspiration for the giant lizard-like Dewback creatures ridden by Stormtroopers on Tatooine in the first *Star Wars* film. Incidentally, Lucas hired Ron Cobb as a concept artist on *Star Wars*, and he later worked on such classics as *Alien*, *Raiders of the Lost Ark*, *Conan the Barbarian*, *Aliens*, *Back to the Future* and *The Abyss*. Later, this piece graced the cover of *Starlog Magazine* issue #57. Housed in its original wooden frame. Exhibits a few very minor scratches. Overall, in fine condition. This artwork has remained in John Milius’ collection ever since 1975 and it comes with a signed letter of provenance by Milius. \$6,000 - \$8,000



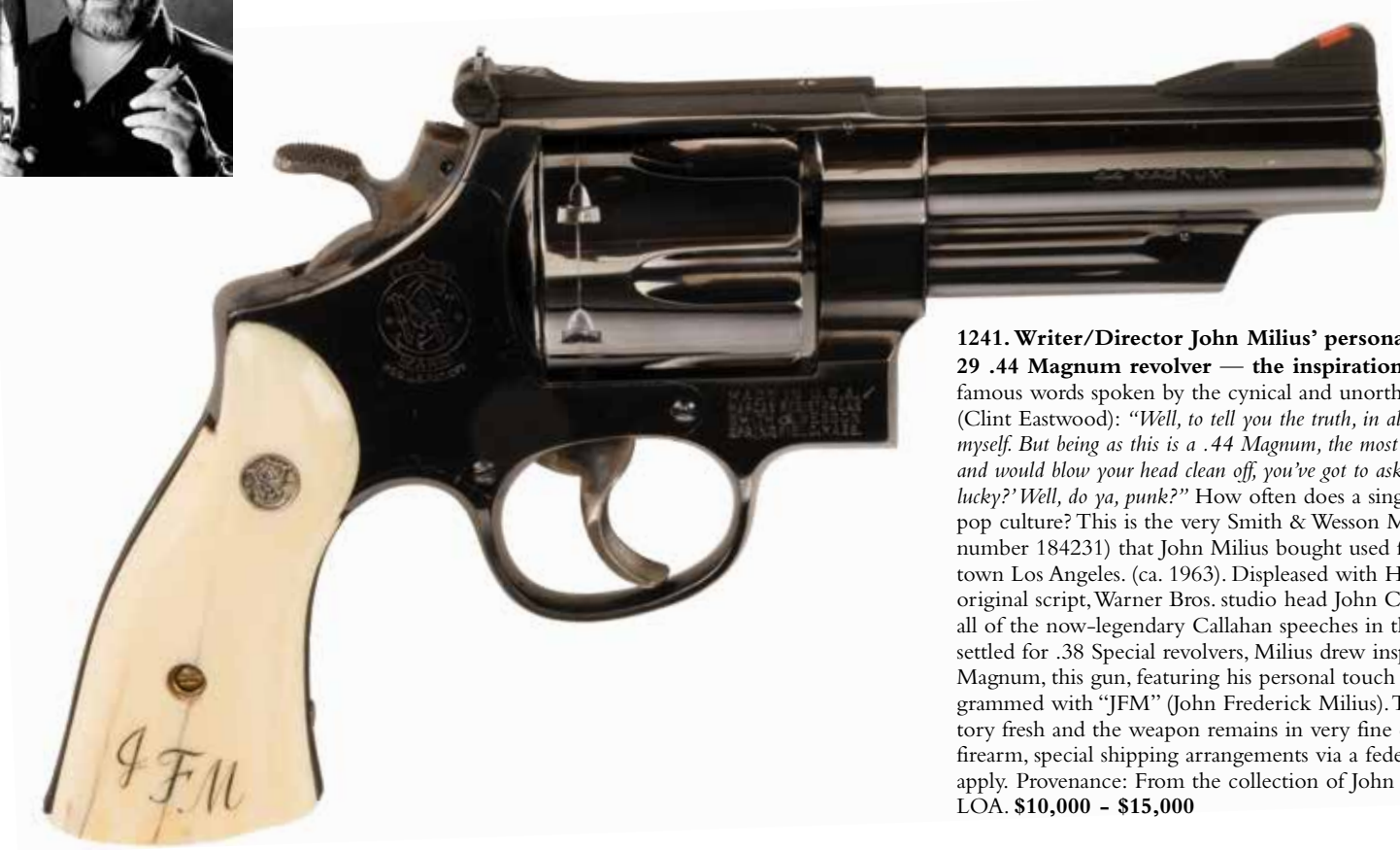
1239. *Dirty Harry* production script with typed revision pages. (Warner Bros., 1971) Vintage original studio bound and bradded 124-multi-color revision page shooting script written by H. J. Fink and Dean Riesner and dated April 1, 1971 on the interior title page. Includes 100+ typed revision pages. Exhibiting age, minor edge toning and handling. In vintage fine condition. \$600 - \$800



1240. Original Ron Cobb artwork “Lurking Cat” from the collection of John Milius. Oil on Masonite (35.75 x 23.5 in.), depicting a large cat in desert surroundings crouching in his den with a pile of bones from his last meal in the foreground. Signed “R. Cobb ‘82” at the lower right corner. In 1975, screenwriter/director John Milius bought a Ron Cobb work entitled “Man on Lizard Crossing Over” (see previous lot), which served to inspire Milius’ friend and former USC classmate George Lucas for the Dewback creatures in the first *Star Wars* film. Admiring Cobb’s talent, in 1981 Milius hired him as production designer for *Conan the Barbarian*, to create Robert E. Howard’s fictional Hyborian Age world. As a token of appreciation for their work together, Cobb painted “Lurking Cat” as a companion piece to “Man on Lizard Crossing Over”, and gifted it to John Milius. Prior to *Conan*, George Lucas hired Ron Cobb as a concept artist on *Star Wars*, and he later worked on such classics as *Alien*, *Raiders of the Lost Ark*, *Aliens*, *Back to the Future* and *The Abyss*. Housed in its original wooden frame. In fine condition. This artwork has remained in John Milius’ collection ever since 1982 and it comes with a signed letter of provenance by Milius. \$3,000 - \$5,000



On the “Do I feel lucky?” speech in *Dirty Harry* (1971):
I have a .44 Magnum, I love the .44 Magnum, in fact I still have the .44 Magnum that inspired that line... John Milius



1241. Writer/Director John Milius’ personal Smith & Wesson Model 29 .44 Magnum revolver — the inspiration for Dirty Harry’s gun. The famous words spoken by the cynical and unorthodox Inspector Harry Callahan (Clint Eastwood): “Well, to tell you the truth, in all this excitement I kind of lost track myself. But being as this is a .44 Magnum, the most powerful handgun in the world, and would blow your head clean off, you’ve got to ask yourself one question: ‘Do I feel lucky?’ Well, do ya, punk?” How often does a singular firearm inspire a legend in pop culture? This is the very Smith & Wesson Model 29 .44 Magnum (serial number 184231) that John Milius bought used from a gun shop in downtown Los Angeles. (ca. 1963). Displeased with Harry Callahan’s dialogue in the original script, Warner Bros. studio head John Calley hired Milius who wrote all of the now-legendary Callahan speeches in the film. While other police settled for .38 Special revolvers, Milius drew inspiration from his personal .44 Magnum, this gun, featuring his personal touch of antique ivory grips monogrammed with “JFM” (John Frederick Milius). The bluing on the gun is factory fresh and the weapon remains in very fine condition. Since this is a live firearm, special shipping arrangements via a federal firearms licensed dealer will apply. Provenance: From the collection of John Milius and comes with a signed LOA. **\$10,000 - \$15,000**



1242. Jody Sampson-crafted dagger presented to writer/director John Milius following the production of Conan the Barbarian. (Universal, 1982) Master sword and knifemaker Jody Sampson was hired to craft the iconic edged weapons in *Conan the Barbarian*, including the iconic “Atlantean” and “Conan’s Father’s” swords. Following the production, Sampson presented writer/director John Milius with this custom dagger. Measuring 18.75 in. (steel blade measures 12.5 in.), the weapon features a stylized brass crossguard and pommel with cross-hatched faux ivory grip with “MILIUS” engraved vertically along the side. The ricasso is engraved with Sampson’s name and maker’s mark. Blade exhibits light tarnish. Provenance: From the collection of writer/director John Milius and comes with a signed letter of provenance. **\$4,000 - \$6,000**



1243. Arnold Schwarzenegger “Conan”Thulsa Doom snake cult amulet from Conan the Barbarian - from the collection of writer/director John Milius. (Universal, 1982) Original snake cult amulet designed by Ron Cobb. Constructed of green cast resin resembling carved jade with brass metal hooks strung with 22.75 in. braided green satin cords. Worn by Conan (Schwarzenegger) as he infiltrates Thulsa Doom’s temple disguised as a priest and later held by Doom (James Earl Jones) as he is interrogating Conan before he banishes him to be crucified on the Tree of Woe. Amulet measures 5.5 in. diameter. Exhibiting age and production wear. In very good to fine condition. Provenance: From the collection of writer/director John Milius and comes with a signed letter of provenance. **\$10,000 - \$15,000**



1244. William Smith “Conan’s Father” stunt Cimmerian “Father’s Sword” from *Conan the Barbarian*. (Universal, 1982) Designed by production designer Ron Cobb, the “Father’s Sword” is seen in the opening sequences of the film when Conan’s father (William Smith) tells young Conan about the significance of steel to their people, the Cimmerians. Attacked by a band of warriors led by Thulsa Doom (James Earl Jones), Conan’s father is killed and Doom uses the sword to decapitate his mother. In the final battle between Conan and Doom’s henchmen, Conan encounters his “Father’s Sword” that is wielded by Rexor (Ben Davidson) and he breaks the blade in two with his Atlantean Sword (a special breakaway sword was used for that particular sequence). The sword features a distinctive deer skull cross guard with cloven hoof pommel. What looks like Cimmerian script is molded along both sides of the reinforced fiberglass blade, but it actually reads: “Suffer no guilt ye who wields me in the name of Crom.” Of special note, unlike other examples of this sword, the hilt has been weighted for realistic balance when handled in fight sequences. Total length of the sword (including the hilt) is 38.8 inches. The suede leather grip exhibits wear and minor chips and scuffing are present on the paint finish along the blade. Overall, in production used fine condition. Acquired from a crewmember who worked on the weapons for the film. An incredibly significant and iconic screen weapon. **\$20,000 - \$30,000**



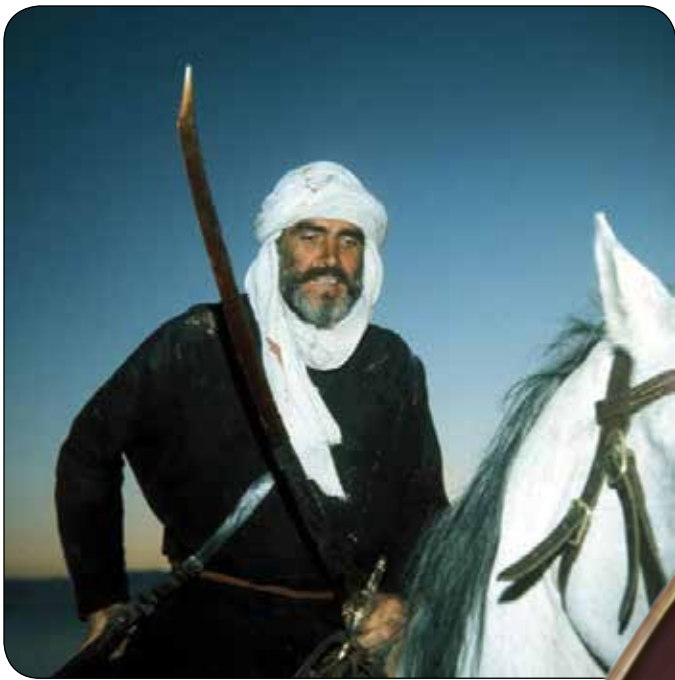
1245. *Conan the Barbarian* (2) Second Draft scripts by writer/director John Milius. (Universal, 1982) Vintage original (2) studio bound and bradded 119-page 2nd draft scripts written by John Milius including (1) with Conan illustrated cover (undated) and (1) with studio inkstamp July, 1980. Exhibiting minor age and wear. In vintage very good to fine condition. **\$200 - \$300**



1246. *Conan the Destroyer* Final Draft script (working title: “Conan II”). (Universal, 1984) Vintage original studio bound and bradded 86-page Final Draft script written by Stanley Mann, dated September 9, 1983, on the title page, presented in a faux maroon leather cover with gold gilt text, with working title “Conan II”. Exhibiting only minor cover wear. In vintage fine condition. **\$400 - \$600**



1247. Sven Ole Thorsen “Togra” sword from *Conan the Destroyer*. (Universal, 1984) Vintage original fantasy sword constructed of metal armature with fiberglass blade, cast resin hilt, grip and pommel, and expertly studio painted to appear as distressed metal. Measures 37 x 6.5 in. Exhibiting age, production wear and handling, with some cracks, crazing and exposed fibers to fiberglass components, some chipping to resin components. Repurposed in *Red Sonja*. In vintage good to very good condition. **\$600 - \$800**



1248. Sean Connery “Raisuli” hero sword from *The Wind and the Lion* from the collection of writer/director John Milius. (MGM, 1975) Raisuli’s (Sean Connery) sword was actually designed by writer/director John Milius, who based the design on a combination of a Russian Cossack sabre and a Japanese Samurai sword. Crafted by a swordsmith in Madrid, the blade is fashioned of grey steel, and it features a two-handed hilt with simple crossguard. The blade swells into a diamond shape and is slightly curved at the tip with a reverse cut. Blade is engraved on both sides with Berber script, and hidden within a small section is stylized text in English reading, “John Milius The original one and only Raisuli Sword” On the opposite blade the script continues, “The Wind and the Lion España 1974”. The hilt and pommel match the blade decoration with an intricate relief design. The sword is meticulously constructed to appear aged and worn, with original leather strap, and intricate matching 34 in. brass and vinyl scabbard. A signature weapon, highly visible. Exhibiting age and production wear. Measures 44 in. (blade is 33 in. long). In very good condition. *Provenance:* From the collection of writer/director John Milius and comes with a signed letter of provenance. **\$20,000 - \$30,000**



1249. Gelfling ruins throne from *The Dark Crystal*. (Jim Henson Productions, 1982) The Gelfling ruins, referred to by Kira as “the houses of the old ones”, are the past home of the Gelflings which were abandoned during the time of the Garthim raids. This throne, crafted of fiberglass with intentional cracks and distress to resemble ancient stone, was among the ruins that housed the Wall of Destiny explaining the Gelfling prophecy. The throne measures 39 in. tall x 39 in. wide x 31 in. deep. Exhibits expected age and weathering. This piece is currently located in the United Kingdom and special shipping arrangement will apply. **\$8,000 - \$12,000**



1250. Illuminating “Vid-Phōn” booth from *Blade Runner*. (Warner Bros., 1982) Vintage original full-size futuristic phone booth constructed of steel, aluminum, wood and plexiglass and measuring 95 in. tall x 40 in. wide. Blue neon halolight, “Vid-Phōn” sign and opaque interior light are all functional and powered by standard 110v power cord. Highly visible near the beginning of the film when “Roy Batty” (Rutger Hauer) and “Leon” (Brion James) are discussing the police searching Leon’s apartment. A historic piece of set decoration characteristic of the celebrated futuristic design in Ridley Scott’s dystopic Sci-Fi masterpiece. In production used very fine condition. Special shipping arrangements will apply. From the archives of Modern Props / John Zabrukky. **\$4,000 - \$6,000**



1251. Illuminating “Vid-Phōn” from *Blade Runner*. (Warner Bros., 1982) Vintage original on screen light-up pay-video phone kiosk. Constructed of vacuum formed shell over wood and metal substructure. A clear vacuum formed face panel has been screen printed with operating instructions (in English and Japanese), a number keypad, a card slot, a camera window and time bar that illuminate just as in the film when the prop is plugged in. With a clear window at the top for the illuminated broadcasting screen and vent slots at the bottom. Measuring 31 in. tall x 14 in. in diameter. Expertly painted and finished to appear weather-worn and distressed with handwritten Asian graffiti over all. A historic piece of set decoration characteristic of the celebrated futuristic design in Ridley Scott’s dystopic Sci-Fi masterpiece. In production used very fine condition. From the archives of Modern Props / John Zabrukky. **\$12,000 - \$15,000**





1252. Large collection of (210+) miscellaneous vintage and contemporary lobby cards, with many Harrison Ford films.(Various Studios, 1980s–2000s) Impressive collection of (210+) lobby cards spanning decades of filmmaking, many titles with full publicity sets, titles including: *Legend*, *Hunt for the Red October* (Russian and US release), *The Name of the Rose* (German release), *Amadeus* (Spanish release), *Shakespeare in Love*, *Gladiator*, *Memoires of a Geisha*, *Clear and Present Danger*, *Patriot Games* (Spanish and US release), *Blade Runner* (1982), *Robin Hood: Prince of Thieves*, *Apollo 13*, *Maverick*, *Witness* (Spanish Release), *The Fugitive*, and more. Exhibiting very minor handling. Overall in vintage to contemporary very good to fine condition. **\$200 - \$300**



1253. *Blade Runner* unpublished original concept drawing by Mentor Huebner. (WB, 1982) Vintage original concept drawing accomplished in charcoal on 12 x 18 in. artist's vellum by visionary world-builder Mentor Huebner. Signed at right. Depicting a gritty urban street scene in the ecologically distressed and tech-crammed Los Angeles of 2019. Interestingly, Art Director David L. Snyder recollects that he actually built the jumbotron (the screen showing a sumo match) on Warner Bros.'s backlot New York street set, but was never able to get it running due to budget constraints. Also, the costumes worn by the figures in the drawing indicate that the design dates from the earliest days of production, when the work of Moebius served as a model for the look of the film, before the artist officially dropped out of the project. An important genesis document of one of the most unique and influential conceptions of the future ever set to film. Small tear at upper right corner. Otherwise in vintage fine condition. From the archive of David L. Snyder. Accompanied by a LOA from Snyder. **\$4,000 - \$6,000**



1254. *Blade Runner* early production stunt “Deckard” blaster. (Warner Bros., 1982) Vintage original futuristic LAPD blaster handgun constructed of cast, skinned polyfoam. Measuring 8 x 6.5 x 2 in., this soft black stunt prop gun was expertly made to appear as identical to the hero prop as possible while being safe for actors during stunt sequences. This early version gun is absent of the familiar amber resin grips, as is stated in the accompanying COA. Several other characters are seen handling Deckard's gun at times, notably “Rachael” (Sean Young). “Blade Runner Holden” (Morgan Paul) is seen very briefly drawing a similar blaster at the beginning of the film. LAPD officers have black resin casts of the hero prop in their holsters, but they are just barely seen. Exhibiting production wear and moderate warping along barrel. *Provenance:* Comes with a letter of provenance from a former employee of Knott Limited Special Effects that created the Deckard gun for the film. **\$2,000 - \$3,000**

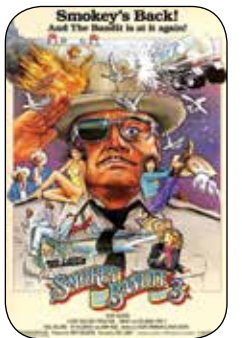
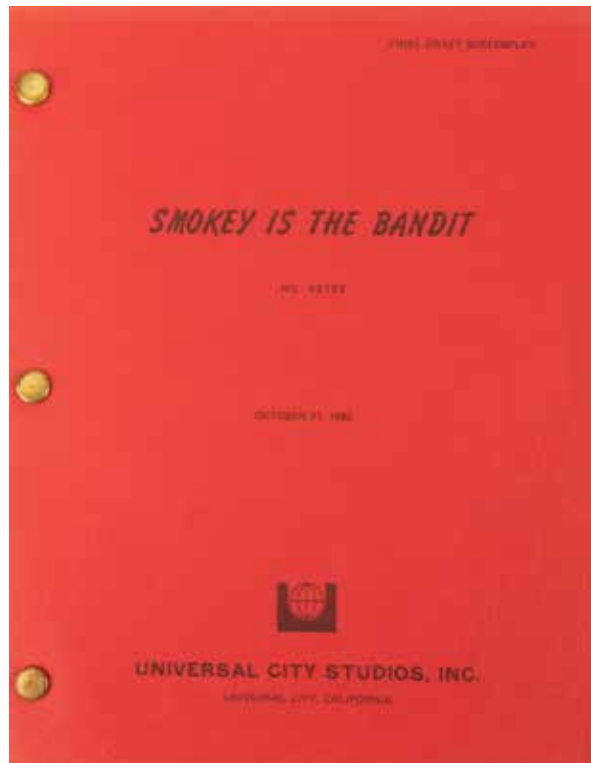
1255. Dustin Hoffman “Dorothy Michaels” signature red sequined dress from *Tootsie*. (Columbia, 1982) Vintage original red sequined floor-length gown with long sleeves, mandarin collar, thigh-high slit in the skirt and zipper back closure. Designed by famed costume designer Andre Van Pier. Retaining the interior bias label handwritten, “D. Hoffman/Take IV/Tootsie/82”. Highly visible on screen and in publicity materials worn by Hoffman in his “Best Actor” Oscar-winning role. Exhibiting some production wear and age. In vintage very good to fine condition. **\$20,000 - \$25,000**



1256. Steven Spielberg director credit and opening title card concept from *E.T.: The Extra-Terrestrial*. (Universal, 1982) Vintage original (1) opening credits title card, and (1) director title card for Steven Spielberg, both accomplished on 14 x 11 in. black illustration board with paste-up elements and registration along lower edge. Exhibits minor production wear and handling. In production used very good condition. **\$1,000 - \$1,500**



1257. *E.T. The Extra-Terrestrial* Revised First Draft script. (Universal, 1982) Vintage original studio bound and bradded 122-page Revised First Draft Script written by Melissa Mathison, dated February, 11, 1981 on the title page. With 10+pages of revisions, 1-page interoffice memo on MGM letterhead from Lorrie Shapiro, dated 3-2-81, subject, "New Script Pages", and studio stamped on every page "ETME10005". Exhibits production use, handling and age, cover is nearly loose. In vintage good to very good condition. **\$600 - \$800**



1258. *Smokey and the Bandit Part 3*, working title: "Smokey is the Bandit". (Universal, 1983) Vintage original studio bound and bradded Final Draft script written by Stuart Birnbaum and David Dashev and dated October 21, 1982 on the cover. Also stamped, "No. 02152". Exhibiting age and handling. In vintage fine condition. **\$200 - \$300**



1259. "E.T." model miniature figure from Elliott's Iconic bicycle go-motion flying sequence in *E.T. the Extra-terrestrial*. (Amblin, 1982) Vintage original E.T. filming model miniature constructed of cast rigid polyurethane expertly studio painted and finished. In the classic Spielberg film, this was the approx. 7.5 x 5 x 5 in. E.T. figure seen in "Eliot's" (Henry Thomas) basket on his miniature bike in the unforgettable go-motion scene when Eliot and friends take flight on their bikes to escape the police, government agents and scientists trying to capture E.T. The iconic image of Eliot and E.T. on their bike in silhouette against the moon became one of the most enduring images among many from the blockbuster film. The silhouette would also become the graphic Logo for Amblin Entertainment. This is one of very few polyurethane castings of E.T. created for the film with one other being gifted to Amblin. Exhibiting minor age and handling. In a sealed 9.5 in. square plexiglass display case. In vintage very fine condition. Comes with a LOA from Tom St. Amand who supervised the construction of puppets for the film at ILM. **\$8,000 - \$12,000**



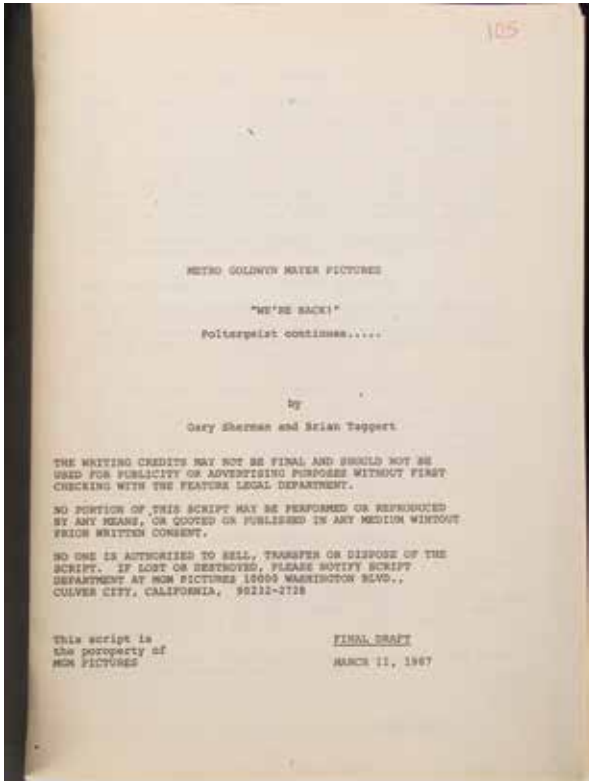
1260. Miniature corpse in coffin made by ILM for the gruesome climax in *Poltergeist*. (MGM, 1982) Vintage original model miniature corpse in coffin. The corpse is constructed of latex rubber over plastic skeletal armature, expertly studio finished, painted and with hair applied to the head. The coffin is constructed of balsa wood with interior fabric lining expertly finished to appear as aged wood. The miniature measures 4.5 x 13 x 2 in. Created for the gruesome climax of the film when desecrated graves give up their corpulent contents terrifying the Freeling family. Ultimately, live action shots accomplished this scene. Also includes 1-color 14 x 11 in. photograph of film frames of the spectacular imploding house from the end of the film and 1-embossed metal 5 x 3.5 in. etched plaque reading, "The Imploding House *Poltergeist*, Industrial Light & Magic, Marin County, CA." All exhibit production wear and age. In vintage very good condition. **\$1,000 - \$1,500**



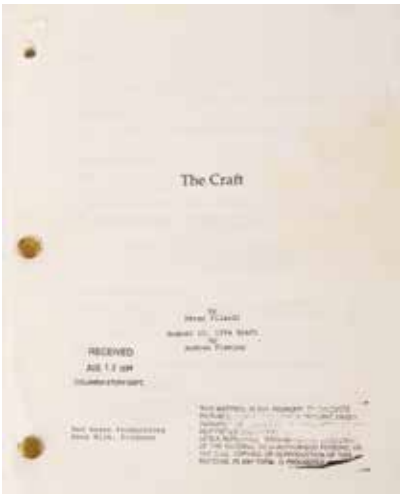
1261. *Cujo* preliminary poster comp. (WB, 1983) Vintage original 21 x 33.25 in. poster concept art print mounted to board with hand-stenciled lettering accomplished in acrylic paint. An interesting relic from the poster development process for the Steven King horror classic, being a near-final draft in which the key art, tag line, and billing were solidified but the title treatment was still in development. Some minor paint flaking. In generally vintage fine condition. **\$200 - \$300**



1263. Ken Marshall "Colwyn" tunic from *Krull*. (Columbia, 1983) Vintage original gray suede tunic with cap sleeves, black leather leaf-shaped applique embellishment along collar, closure and short sleeves with metallic embroidered edging, and single hook and eye closure. Interior lined in pewter fabric. Retains internal "Berman's + Nathans" bias label with typed "Ken Marshall 18198 Krull", and Western Costume barcode sticker. Exhibiting minor age, production wear and handling, interior lining exhibits minor seam separation at top neck area. In vintage very good to fine condition. **\$600 - \$800**



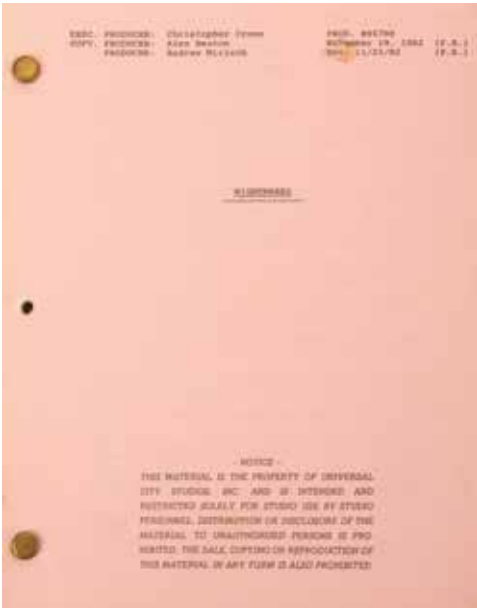
1262. *Poltergeist III* Final Draft script, working title: "We're Back!". (MGM, 1988) Vintage original studio bound and braddded 112-page Final Draft script written by Gary Sherman and Brian Taggart, dated March 11, 1987 on the title page. Exhibiting age, production use and handling. In vintage very good condition. **\$200 - \$300**



1264. Sam Raimi, the Coen Brothers, and Bernardo Bertolucci (3) unproduced scripts. (1983) Collection of (3) scripts. Including (1) The XYZ Murders studio bound and braddded 111-page First Draft Script written by Sam Raimi and Joel and Ethan Coen, dated 1983 on the interior title page. This unproduced screenplay is characterized on the title page as "relentless crime blockbuster". The copy script features several storyboards and illustrations integral throughout. Exhibiting edge wear to the cover, minor soiling. Also (2) 124-page Second Draft scripts written by Benardo Bertolucci and Marilyn Golden from the novel by Dashiell Hammett and dated April 7, 1983. Bertolucci wrote a First Draft infused with political themes and later wrote this 2nd draft, which was more faithful to Hammett's novel. Bertolucci moved to Los Angeles to start production on the film, but the project was shelved. Exhibiting wear, age and handling. In vintage good to very good condition. From the collection of Construction Coordinator Hendrick G. Wynands. **\$200 - \$300**



1265. Tom Cruise “Joel” signature Ray-Ban Wayfarer sunglasses and production ephemera from *Risky Business*. (Geffen, 1983) Vintage original pair of black Ray-Ban Wayfarer sunglasses with hand etched “TC4” on inner left temple. Iconic, instantly recognizable, possibly the most famous sunglasses ever to appear on the big screen. Includes 7-printed 35+pages of production information including, “A Geffen Company Release Distributed by Warner Bros.”, “Paul Brickman – And The “Risky Business” of Filmmaking”, “Tom Cruise: Soaring Into Stardom”, “Rebecca De Mornay: Well-Traveled Newcomer”, “Risky Business Production Information”, with 1-call sheet dated Sept. 14, 1982, 1-copy of typed letter from Marvin Gruber (Porsche PA Advertising) to Jack Ackerman regarding the use of the Porsche 928 in the film, reading, in part: “...I feel the majority of the people who will see this film will not be representative of our target audience”, with 1-vintage 1982 Porsche and Audi brochure, and 7-publicity photographs, 6-with studio slugs at the bottom, measuring from 9.25 x 5.45 in. to 9.5 x 7.65 in., presented in a classic vintage Risky Business press packet folder. Sunglasses exhibit production wear and age. In vintage very good to fine condition. *Provenance:* Profiles in History July 31, 2012. **\$5,000 - \$7,000**



1266. *Nightmares* anthology Revision script. (Universal, 1983) Vintage original studio bradded 117-multi-color page Revision script written by Christopher Crow, dated 11/23/82 on the cover page. Exhibiting age, production use and handling, with minor water spot on the cover page. In vintage very good condition. **\$200 - \$300**



1267. *The Hunger* Revised Final script. (MGM, 1983) Vintage original studio bound and bradded 115-multi color page Final Draft script written by James Costigan, based on the novel by Whitley, revised by Michael Thomas, with handwritten technical notes for sound in pen and pencil throughout. Exhibiting age, production wear and handling. In vintage very good condition. **\$300 - \$500**



1269. *Once Upon a Time in America* archive of original concept artwork used to create the 1-sheet poster. (Warner Bros., 1984) Vintage original (16) poster concept sketches by including 15-assorted sketches accomplished in pencil on artist's leafs ranging in size from approx. 15 x 22 in. to 19 in. x 25 in. and (1) color painting accomplished in acrylics on 18 in. x 20 in. artists board. With many variations and many striking likenesses of Robert DeNiro as “Noodles”. All pieces exhibit water staining to the edges not affecting the central artwork. In vintage fair to very good condition. *Provenance:* Profiles in History Auction 24. Lot 454. **\$2,000 - \$3,000**



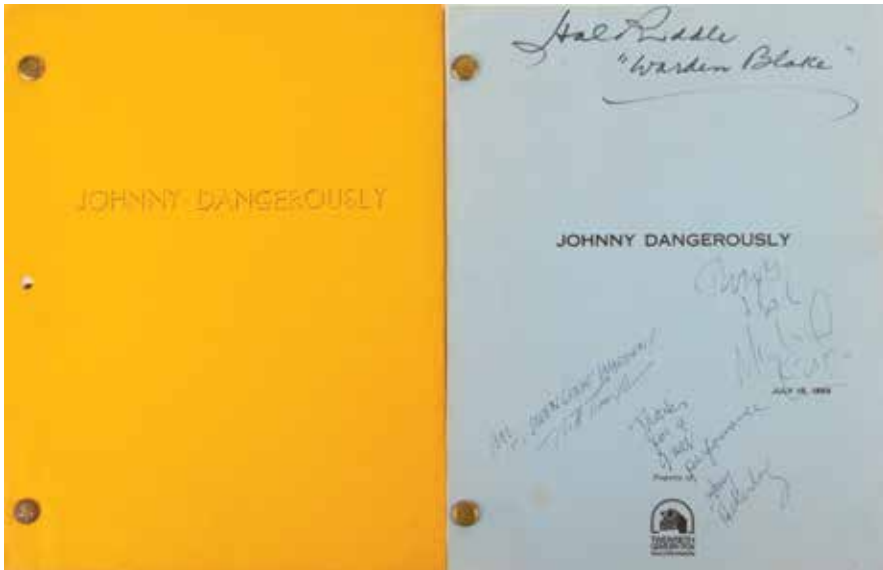
1268. *Nine to Five* First Revised script. (Universal, 1983) Vintage original studio bound and bradded First revised script written by Patricia Resnick and dated December 1, 1978 on the cover. Exhibiting some foxing, age and handling to covers. Interior content in fine condition. **\$200 - \$300**



1270. Barbara Hershey “Woman in Black” (10) suicide crime scene prop photographs from *The Natural*. (TriStar, 1984) Vintage original (10) sepia tone 7.5 x 10 in. prop photos. Exhibiting production wear and handling, 1-with minor corner loss and wear, embossed seal in lower right, “Chicago Police Dept.” stamped in ink, lower middle, and other production notes in upper left edge. In production used very good to fine condition. **\$200 - \$300**



1271. *Dune* “House Atreides” prop rifle. (De Laurentiis, 1984) Vintage original 33 x 6.5 in. long futuristic rifle. Constructed of wooden frame and stock slotted to accommodate cast resin, gunmetal gray painted grips and levers. With brass hoops threaded with black tubing, a wooden muzzle and a rubber accordion gasket butt. With gold foil tape embellishment in areas, and “House Atreides” copper eagle logo inlaid on the stock. Exhibiting age, production wear with surface divots and some loss to gold foil components. In vintage good condition. **\$1,500 - \$2,500**



1272. *Johnny Dangerously* (2) production scripts
Working title: “A Dangerous Venture”. (TCF, 1984) Vintage original (2) studio bound and bradded scripts including (1) 108-page First Draft script written by Norman Steinberg, Bernie Kukoff, Jeff Harris, and Harry Colomby, and (1) “Warden Blake” (Hal Riddle) personal 111-mint page Final Draft script, same authors, dated July 13, 1983 on the cover, alongside autograph inscriptions from Michael Keaton, director Amy Heckerling, and 1-more. With handwritten diary style notes on pages 90 and 100 attributed to Hal Riddle concerning scenes he filmed, dated Sept. 16 – 1983, and many dog-eared pages, also includes (2) call sheets dated Sept. 19, 1983. Exhibiting age, production wear and handling. **\$200 - \$300**



1273. Kennedy Center Honors Award presented to Lena Horne. (1984) Vintage original medal awarded to entertainment icon, Lena Horne, for lifetime contributions to American culture through performing arts. Consisting of 3-brushed double brass plates with a rainbow of 7-multicolor ribbons symbolizing “a spectrum of many skills within the performing arts”, strung through 3-3 x .75 in. brass medals engraved with, 1-“Kennedy Center Honor”, 1-“Lena Horne” and 1-“December 2, 1984”. Lena Horne was an actor, singer, dancer, civil rights activist and entrepreneur whose hard won career began in 1933 on the small stage of Harlem’s famous Cotton Club as a chorus girl when she was just 16. After a brief marriage at 19 to Louis Jones, Horne returned to New York, jazz and the Big Bands. She began singing with Noble Sissle’s Society Orchestra, honing her distinctive style touring to acclaim and, yes, racism. After a decade of Hollywood nightclub shows and a couple low budget films, Horne was signed to MGM, becoming the first African American actress with a long-term studio contract. Horne made her debut in *Panama Hattie*, going on to appear in *Cabin in the Sky*, *Stormy Weather*, *I Dood It*, *Two Girls and a Sailor*, and many more, never appearing as anything more than a bit part performer who could be easily edited from films for theaters in cities which refused to show anything with black performers. She was referred to as a “café au lait Hedy Lamarr” and a “chocolate chanteuse.” Even after she achieved stardom as a singer, she was refused a room at hotels where she was performing—even in New York City as late as 1942. In 1940s Hollywood, Horne was invited to parties with the unspoken understanding that she provide the entertainment. She recalls serving as “window dressing” after refusing to “pass as a Latin” because of her light coloring. While entertaining the troops during World War II, Horne got into another battle of her own. She refused to sing for segregated audiences or to groups in which German POWs were seated in front of African American servicemen. She also became the pin-up girl for thousands of African American G.I.s. She was later to take her fight for integrated audiences out of the war zone and onto the nightclub and theater stages. Her second marriage, to musical arranger Lennie Hayton, took place in 1947 but was not announced for three years because he was white, which offended both blacks and whites to the extent that the couple received death threats. She had become an international star sharing the world stage with Count Basie, Tony Bennett, Billy Eckstein, Vic Damone, and Harry Belafonte. She also starred in musical and television specials with such giants as Judy Garland, Bing Crosby, and Frank Sinatra. Long before her triumph in *Lena Horne: The Lady and Her Music*, for which she won the New York Drama Critics Circle Award and Drama Desk Award, Horne took to the Broadway musical stage in *Blackbirds of 1939* and later scored a major triumph in Harold Arlen’s *Jamaica*. Her paternal grandmother, a suffragette and activist, enrolled her in the NAACP when she was two, and she has worked with that organization and others including the National Council of Negro Women, Delta Sigma Theta sorority and the Urban League, speaking at rallies and singing at demonstrations. In 1978, Horne returned to films as “Glinda” the Good Witch, in *The Wiz*. One of her proudest achievements was her honorary doctorate received from Howard University in 1980. “I had been offered doctorates earlier,” she said, “and had turned them down because I hadn’t been to college. But by the time Howard presented the doctorate to me, I knew I had graduated from the school of life, and I was ready to accept it.” Award is presented in 14.5 x 9.25 x 2.75 in. wooden box with acrylic cover. Unexamined out of display box. Exhibiting age, wear and handling. In vintage very good to fine condition. **\$5,000 - \$7,000**



1274. Arnold Schwarzenegger “Terminator” FX “eye surgery” bust from *The Terminator*. (Orion, 1984) Vintage original life-sized head and shoulders bust constructed of cast foam latex rubber with cast resin teeth and prosthetic grade artificial eyes embedded. Expertly studio painted and finished. Dressed in distressed fabric hospital gown. With realistic hair and lashes hand applied. Measuring approx. 19 x 10 x 15 in. This is the “open eye” puppet with the damaged eye from the scene when “The Terminator” (Schwarzenegger) performs gruesome eye surgery on himself in the bathroom mirror. John Rosengrant and Shane Mahan applied the cyborg makeup. Exhibiting production wear, age and some deterioration. The historic piece of movie history has been sensitively restored in areas. In production used very good to fine condition. **\$20,000 – \$30,000**





1275. The Terminator Fourth Draft and Fifth Draft scripts with original crew list. (Orion, 1984) Vintage original studio bound and bradded (2) scripts including (1) *Terminator* Fourth Draft 129-page script written by James Cameron with Gale Anne Hurd and dated on the interior title page April 20, 1983 and (1) *Terminator* Fifth Draft 111-page script written by James Cameron with Gale Anne Hurd and dated on the title page March 11, 1984. Also includes a 12-page Staff and Crew list with positions and contact information for the production team. All exhibit age and production handling. In very good to fine condition. From the collection oOf Academy Award winning FX artist Tom Woodruff. **\$600 - \$800**



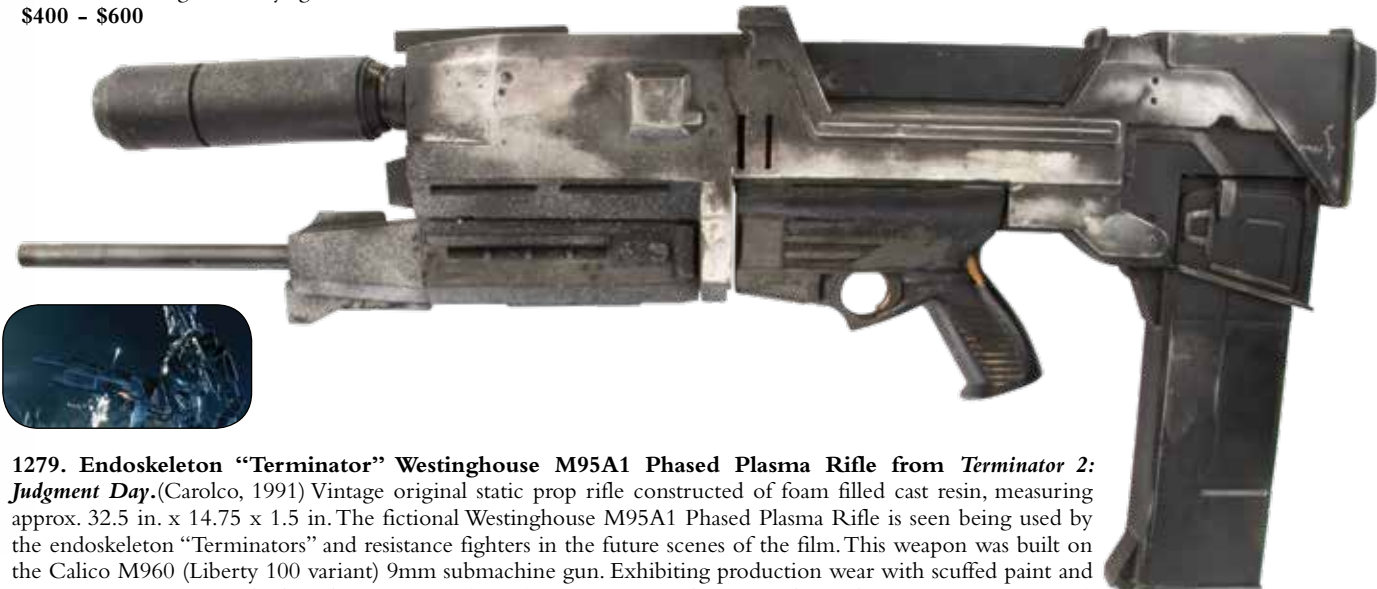
1276. Terminator original crew jacket. (1984) Vintage original black satin jacket with elastic wool collar, cuffs and hem, red satin piping on chest, embroidered "Tom" on left chest, and *Terminator* text logo on the back. Zipper front closure, 2-hip slash pockets. Exhibits minor staining, age and wear. In good to very good condition. **\$400 - \$600**



1277. Terminator 2: Judgment Day rebel jumpsuit. (Carolco, 1991) Original Public Safety Apparel Brand size "46-48" 1-piece black jumpsuit with wide collar, integral padded brown half vest and matching shoulder guard with integral padded neck belt, integral self belt with elasticized back belt, numerous pockets all over suit, and zipper front closure. Expertly studio distressed and painted to appear militant dystopian. Retaining the Western Costume barcode sticker and costumer's handwritten, "WCC #3". Exhibiting age, production wear and handling, with studio distressing. In very good condition. **\$400 - \$600**



1278. Arnold Schwarzenegger "Terminator" (3) piece signature outfit from the Universal attraction, T2-3D: Battle Across Time. (Landmark Entertainment, 1996) Original (3) piece ensemble from the wildly popular attraction at both Universal Studios theme parks, including (1) signature leather motorcycle jacket with wide notched lapels, 1-zipper and 1-snap flap chest pocket, 2-hip slash pockets, zippered sleeve cuffs, cinching lace-up sides, and integral waist belt with adjustable steel buckle, with interior lined in black satin and retaining intentional holes from pockets through interior for wire harness use and 2-hidden chest slash pockets, (1) pair leather pants with zipper front and hook and eye closure, 2-hip slash pockets and 2-rear slash pockets, (1) pair Harley Davidson brand size "11.5" leather motorcycle boots with rubber sole, side zipper closure, 2-metal logo medallions, belt style buckle with, "Harley Davidson", and mesh lining. Jacket retains handwritten, "T2 Stunt 8", pants handwritten, "AS - 5 Universal" and boots handwritten, "AS". Paper costumer's tag reads, "T2 3D Stunt 'Bustamove' AS - 5". Exhibiting signs of expert heavy studio distress including rubbing, scoring, cuts, punctures and tears. In fine condition. **\$2,000 - \$3,000**



1279. Endoskeleton "Terminator" Westinghouse M95A1 Phased Plasma Rifle from Terminator 2: Judgment Day. (Carolco, 1991) Vintage original static prop rifle constructed of foam filled cast resin, measuring approx. 32.5 in. x 14.75 x 1.5 in. The fictional Westinghouse M95A1 Phased Plasma Rifle is seen being used by the endoskeleton "Terminators" and resistance fighters in the future scenes of the film. This weapon was built on the Calico M960 (Liberty 100 variant) 9mm submachine gun. Exhibiting production wear with scuffed paint and some sensitive repair to the barrel. In very good condition. Comes with a COA from The Licensing Group, Ltd. which obtained original screen used props from *T2* at the conclusion of production. *Provenance:* PiH Auction 44, Lot 1211. **\$4,000 - \$6,000**



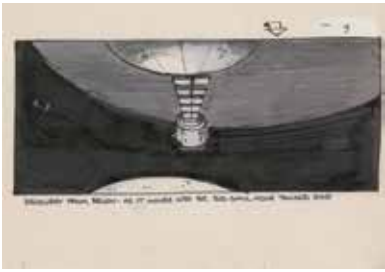
1281. "T-800" full scale replica figure and display from *Terminator 2: Judgment Day*. (ca. 2000s) Original life-size, replica display figure with Endoskeleton constructed of a composition of chromed metal, fiberglass, and other multi-media materials. Sideshow Collectibles and Lucas Francis Studio partnered to create this life-size "T-800" Endoskeleton replica made to the exacting standards of the movie versions from the sinister white skeletal grin to the deadly weapon poised in its hand. The impressive figure is mounted atop a themed display base incorporating built-in light fixtures and with the surface embellished with rubble and littered with human skulls. When activated, the T-800's eyes illuminate with red light. The entire figure and stand display measures 7.5 ft. tall x 39 in. wide x 39 in. deep. In fine to very fine condition. This item is located in Minneapolis, MN. Special shipping arrangements will apply. **\$2,000 - \$3,000**



1280. Arnold Schwarzenegger "Terminator" endoskeleton from *Terminator 3: Rise of the Machines*. (Warner Bros., 2003) Original full-body screen used Terminator (T-900 Model aka CSM 101) This life-size cable and radio-controlled puppet exhibits battle damage from the final confrontation scene with the "T-X" under the blast doors before both are destroyed in a spectacular explosion. As it took over 3-hours for Arnold Schwarzenegger to get into the elaborate makeup required for his parts in the scene, this photo-double puppet was built to rehearse for and in several shots, stand-in for the actor. The figure's eyes are radio-controlled with a cable-controlled head and neck, and rod puppeteered arms, legs and body. The figure features silicone skin components and is dressed in leather and fabric costume of T-shirt, leather jacket, leather belt and one boot, all highly distressed to reveal the torn flesh and machinery beneath. Measures fully 6 ft. 2 in. tall and 26 in. wide. Exhibiting expert theatrical distressing, some age and wear. In very good condition. **\$40,000 - \$60,000**



1282. Anne Marie McEvoy “Sarah” murder scene drawing from *Children of the Corn*. (New World Pictures, 1984) Vintage original child’s drawing accomplished in crayon on construction paper, depicting “Sarah” and her brother “Job” (Robby Kiger) standing over the bodies of their murdered parents. Displayed in 20.25 x 14.25 in. frame with 17.5 x 11.5 in visible through frame. Highly visible in the opening credits, as well as on the wall in Sarah’s bedroom when “Burt” (Peter Horton) investigates the home. Unexamined out of frame. In fine to very fine condition. **\$1,500 - \$2,500**



1283. 2010: *The Year We Make Contact* (5) original storyboards of EVA sequences.(MGM, 1984) Vintage original collection of (5) storyboards accomplished in pen, ink and paste-up elements on 11 x 8.5 in. artist leaf, with handwritten production notes beneath each frame. Exhibiting age and production wear, with mild, even toning. In production used very good condition. **\$400 - \$600**



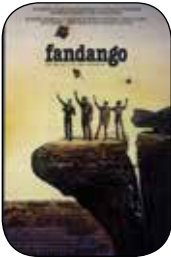
1284. *The Last Starfighter* Final Revised script. (Universal, 1984) Vintage original studio bound and bradded 129-rainbow page Final Revised script written by Jonathan Betuel, dated 5/2/83 on the title page. Exhibiting age, production use and handling. In vintage very good condition. **\$200 - \$300**



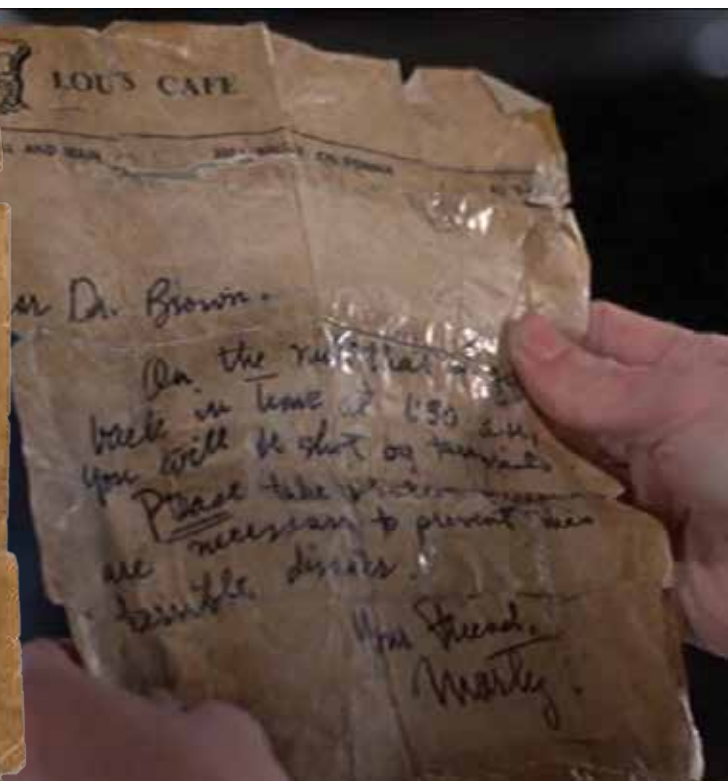
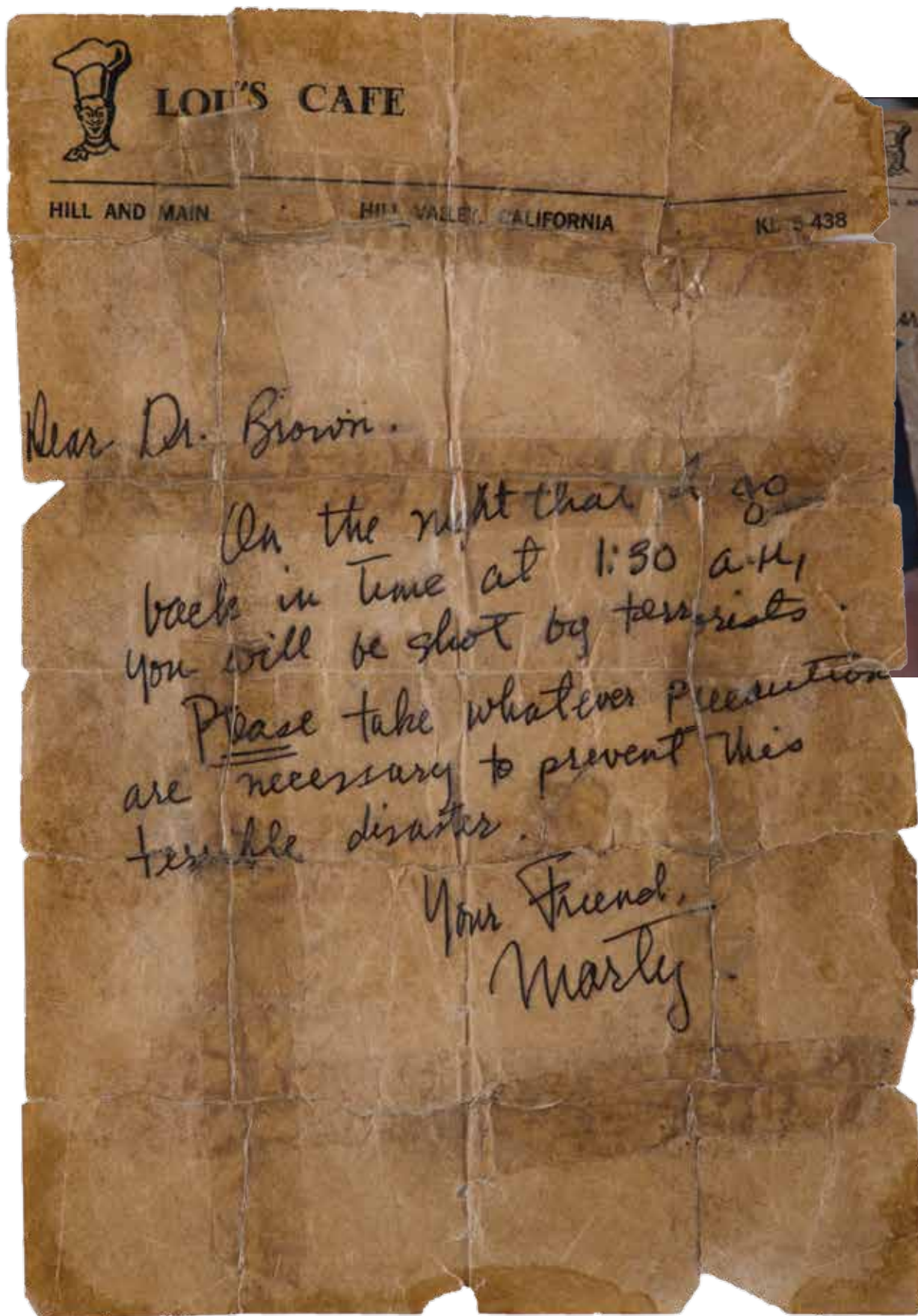
1285. “Cat Ghoulie” animatronic head and rig from *Ghoulies*. (Empire Pictures, 1985) Original animatronic “Ghoulies” 7 x 6 x 7 in. creature head constructed of cast foam latex rubber skin over articulating fiberglass shell with hard rubber teeth, plastic embedded cat’s eyes and hand applied hair overall. Attached by 59 in. cables to the 9.5 x 8 in. puppeteering rig of wood base with 5-wooden 7 in. long dowel levers and wires that travel through the cables to manipulate and animate areas of the head. Foam rubber components of the head have become stable and hard with wear to the paint. The cables and rig remain in good condition. In overall good to very good condition. **\$1,000 - \$1,500**



1286. Joann Daley original final poster artwork for *Fandango*. (Warner Bros., 1985) Vintage original poster art accomplished in hand painted and airbrushed acrylics on 26 x 40 in. artist’s board taped at the edges to a backing foam core board. Signed by the artist, “Joanne 84” in the right lower third of the art. Depicting the principle cast on a precarious cliff. Retaining the original artist’s protective mylar cover sheet. Exhibiting minor age and handling. In fine condition. **\$1,500 - \$2,500**



1287. *Back to the Future* “Tales from Space” comic book prop. (Universal, 1985) Vintage original prop comic book created by the movie’s production illustrator, Andrew Probert, who based his design on the 1950s EC comics. The actual comic inside the prop cover is “Secrets of Sinister House”, Volume 3, Number 9, Feb, 1973. Highly visible in the beginning of the film when “Marty McFly” (Michael J. Fox) crashes his DeLorean into a barn and a boy, “Sherman Peabody” (Jason Marin) shows his family the magazine cover, claiming Marty is an alien invader. Homage to this iconic prop has been seen in other shows including, *Heroes*, *3rd Rock From the Sun*, and *Power Rangers: Zeo*. Exhibiting signs of age, production wear and handling. In production used very good to fine condition. **\$3,000 - \$5,000**



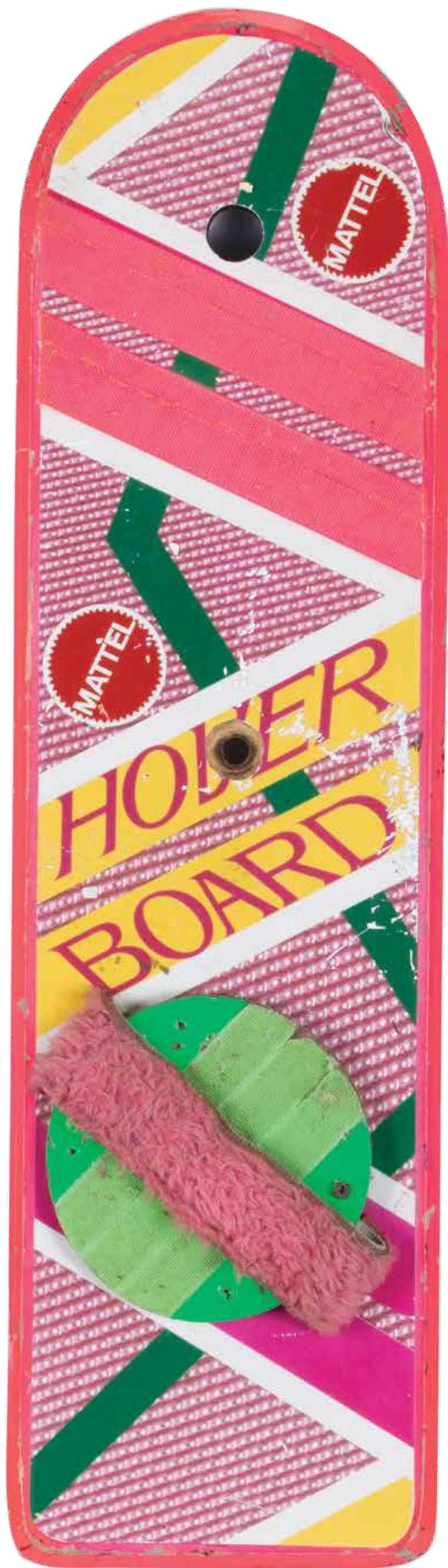
1288. Michael J. Fox "Marty McFly" screen-matching hand-written warning letter to Doc Brown from *Back to the Future*. (Universal, 1985) On November 12, 1955, before returning to 1985, Marty McFly (Michael J. Fox) goes to Lou's Café and quickly writes a letter to Doc Brown (Christopher Lloyd) warning him that he will be shot by terrorists on the night he goes back in time. Doc discovers the letter Marty slipped in his pocket and tears it up before reading it, stating that the consequences could be disastrous. When Marty returns to 1985, he learns Doc was wearing a bulletproof vest. When asked how he knew, Doc produces this "30-year-old" yellowed and tattered letter Doc had mended with scotch tape in the interim, thereby admitting he jeopardized the space-time continuum. The prop letter is written in actual fountain pen ink on "Lou's Café Hill Valley, California" letterhead and reads (in full): "Dear Dr. Brown, On the night that I go back in time at 1:30 a.m., you will be shot by terrorists. Please take whatever precautions are necessary to prevent this terrible disaster. Your Friend, Marty". It is reported that the *Back to the Future* crew had Michael J. Fox personally write three complete letters. When examining the scenes carefully, the "clean" 1955 letter has obvious differences from this version that Doc shows Marty in the 1985 timeline. A monumental discovery – *BTTF* fans have been searching for this letter for decades. A key plot-driving device in this beloved science fiction franchise. Exhibits the obvious studio distress and tape repair as seen on screen. **\$10,000 - \$20,000**



1289. *Back to the Future* (117) production transparencies of the DeLorean time-machine car. (Universal, 1985) Large collection of (117) 35mm vintage original studio-generated color transparencies shot by Ralph Nelson of the DeLorean automobile-based time-travel machine in Steven Spielberg's *Back to the Future*. Covering every conceivable detail and perspective of this very special and iconic screen car, a truly impressive and exhaustive array of unique images. Without question one of the most comprehensive research and documentation archives on this subject for anyone interested in recreating the DeLorean time machine car. Very good to fine condition. **\$200 - \$300**



1290. *Back to the Future* (200+) behind the scenes production transparencies. (Universal, 1985) Large collection of (200+) 35mm vintage original studio-generated color transparencies shot by Ralph Nelson and Bud Gray of Steven Spielberg's *Back to the Future*. Covering every conceivable detail of this iconic beloved film, a truly impressive and exhaustive array of unique images. Very good to fine condition. **\$200 - \$300**



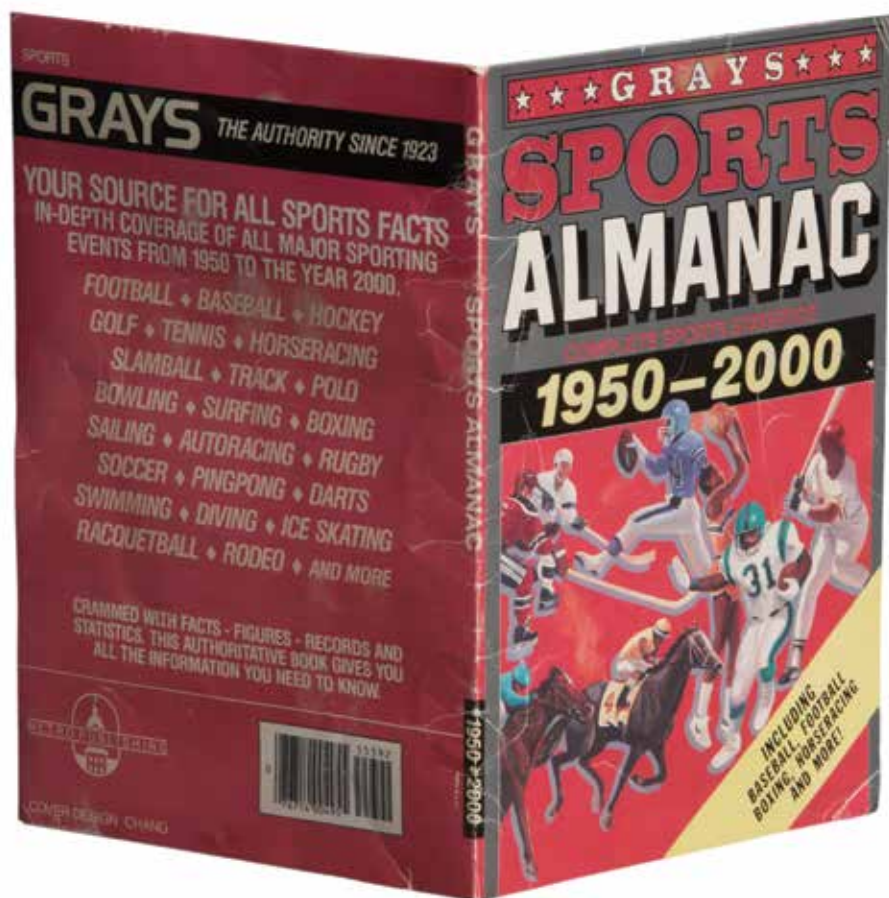
1292. Thomas Wilson "Biff Tannen" Pitbull prototype hoverboard from *Back to the Future II*. (Universal, 1989) Original vintage "prototype" hoverboard from the classic film *Back to the Future II*. The futuristic board is constructed of solid wood painted black with red with metal components. Featuring outrigger rocket nacelles made of resin attached to aluminum crossbar, perforated steel heat shields mounted above nacelles and three towing-strap connect points to pull "Biff's" gang of delinquents. Mounted on the bottom of the board are cast resin anti-gravity plates. Original prototype graphic sticker placement prior to final location, moved for final placement in film. Measures 36 x 15 x 3.5 in. A fantastic prototype representing "Marty's" key nemesis in this memorable trilogy. Exhibits production-wear, with 1-cracked resin plate at the front of the board. In production-used very good condition. **\$8,000 - \$12,000**



1291. Michael J. Fox "Marty McFly" wooden "hover sequence" hoverboard from *Back to the Future II*. (Universal, 1989) One of the most recognized and revered props in movie and pop-cultural history. This hoverboard is constructed of heavy wood with colorful and graphic hand-applied Mattel graphics stickers, green velcro grip strips, green circular footpad with pink fur-covered foot strap. This practical wooden board was used by Marty as the board was strapped to his feet while mounted on a rig during the hover sequences. This example did not have the gravity pads beneath as the bottom was not shot. Measuring 28 x 8 x 1.5 in. Exhibiting age, production wear and handling, with scuffs to the applied graphics and painted surfaces. Few production made or screen used examples of these futuristic boards survived production. In vintage good condition. **\$40,000 - \$60,000**



1293. Back to the Future (90+) key set photographs. (Universal, 1985) Vintage original collection of (90+) black and white production photos ranging in size from 7 x 10 in. to 8 x 10 in. Featuring images from the film, behind the scenes, portraits and makeup shots. Subjects include Michael J. Fox, Christopher Lloyd, Crispin Glover, Lea Thompson, Robert Zemeckis, Thomas Wilson, the DeLorean, and much more. Majority of photos feature 3-holes at top for placement in ringed keybook folder, studio slugs at bottom, and handwritten in pen, across the image but not obscuring the subject "File copy". Exhibiting age and handling. In vintage very good to fine condition. **\$200 - \$300**



1296. Back to the Future Part II & Part III (3) prop newspapers. (Universal, 1989/1990) Vintage original (3) prop newspapers including (2) Hill Valley Editions USA Today newspapers dated, "Thursday, October 22, 2015", printed front and back. These were used by ILM to create the visual effects shots in which one headline of the newspaper reading: "Youth Jailed: Martin McFly Junior Arrested for Theft" (showing a picture of Marty, Jr. being arrested), dissolved into another: "Gang Jailed: Hoverboard Rampage Destroys Courthouse" (picturing Biff Tannen and his gang being arrested), and (1) 1880s Hill Valley Telegraph newspaper. Exhibit toning; otherwise, in very good condition. **\$1,000 - \$1,500**

1294. Back to the Future II sports almanac prop cover. (Universal, 1989) Screen used "Gray's Sports Almanac" cover measuring approx. 9 x 7 in. In the Sci-Fi comedy, "Biff" (Thomas F. Wilson) uses the almanac to disrupt the space-time continuum creating an alternate 1985. Several examples of this key prop were created to appear in multiple scenes. The printed sports statistics match the configuration of those as when "old Biff" and "young Biff" listen to the radio in the garage. Exhibiting wear, even toning and wrinkling. The almanac cover has been tipped to foam core for display in a professional custom made 34 x 20 x 9 in. plexiglass hanging display case. Unexamined out of display. Presents in very good condition. Provenance: Christie's East, December 18, 1995, Lot 51. **\$2,000 - \$3,000**



1297. Back to the Future Part III (5) contact sheets of the 1880s "McFly" Family. (Universal, 1990) Original set of (5) black and white photographic 8.5 x 11 in. contact sheets with an average of 125+ images of the Back to the Future III cast in costume as their 1885 alter egos. With photo credits printed at the top of 4 of the 5 contact sheets, "Ralph Nelson". Exhibiting production handling. In fine to very fine condition. **\$500 - \$700**



1295. Back to the Future II (5) Dehydrated Pizza Hut pouches. (Universal, 1989) Vintage original set of (5) mylar pouches with printed "Pizza Hut" logo, "Half Pepperoni Half Green Pepper 15 Inch", "Warning, Do Not Consume Unless Fully Rehydrated", and "Remove From Foil Rehydrate For 2 Seconds". Measuring approx. 5.25 x 5.5 in. Exhibiting production wear. In vintage very good to fine condition. **\$400 - \$600**



1298. Enemy Mine Final Draft script. (TCF, 1985) Vintage original studio bound and bradded 104-page Final Draft script written by Edward Khmara, based on the novella by Barry B. Longyear, dated September 4, 1984 on the cover. With handwritten "Return to Keith" in pencil on top right cover. Exhibiting age, production use and handling. In vintage very good condition. **\$200 - \$300**



1300. Fairuza Balk “Dorothy” key from *Return to Oz*. (Disney, 1985)
Vintage original metal key prop expertly studio painted to resemble burnished brass. Featuring a circular bow with a diagonal line running through it, creating an “O” and a “Z”. Measures approx. 3 x 1 in. This key is seen throughout the film, an central, highly recognizable prop. In vintage fine to very fine condition. **\$2,000 - \$3,000**

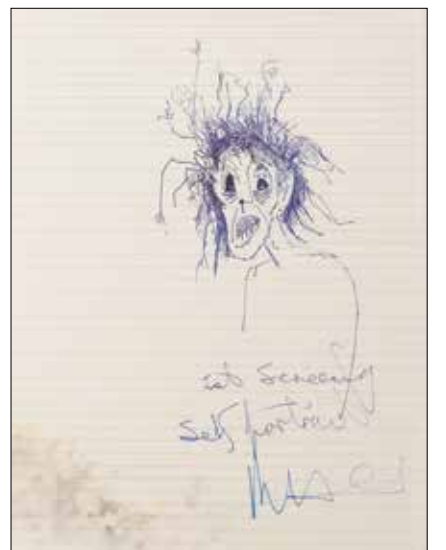
1299. *Red Sonja* priestess sword. (MGM, 1985) Vintage original fantasy broadsword constructed of metal armature with fiberglass blade, cast resin hilt, grip and pommel, and expertly studio painted to appear as distressed metal. Measures 44 x 10 in. Exhibiting age, production wear and handling, with cracks, crazing and exposed fibers to fiberglass components, some chipping to resin components. In vintage fair to good condition. **\$300 - \$500**



1301. *Cocoon* alien full head animatronic skin. (TCF, 1985) Vintage original full head prosthetic cast latex rubber mask for an animatronic figure. Some portions remain supple, while others are rigid. Highly visible, when the aliens shed their human skin. The expertly studio painted skin has been pinned to a wig head for display. Full display including base measures approx. 14 x 8.5 x 8.5 in. Exhibiting age, production wear and handling. In vintage good to very good condition. **\$2,000 - \$3,000**



1303. *Power* First unit clapperboard and mini insert slate from first AD/producer Wolfgang Glattes. (TCF, 1986) Vintage original clapperboard with hinged wooden clapsticks at top with black-and-white interleaved diagonal lines, plexiglass whiteboard slate with imprinted fields for “Scene: 143N, Int. Nite”, “Take: 2”, “Date: May 31 1985”, “Prod: Lorimar ‘Power’”, “Dir: Lumet / Bartowiak”, handwritten in dry erase ink, or embossed in red. Retaining some marker on the slate surface. Measuring 11 x 9.25 in. Also includes mini 5.75 x 4 in. slate with (40+) interchangeable velcro info tags. In production used very good condition. **\$400 - \$600**



1304. *Highlander* script and ephemera. (TCF, 1986) Vintage original studio bound and bradded 119-page script written by Gregory Widen, Peter Bellwood and Larry Ferguson, dated February 6, 1985 on the title page. With affixed sticker on the cover reading , “‘Highlander’ 1st screening of picture (rough cut) self portrait Russell Mulcahy Director”. Also includes (1) inscribed doodle accomplished in pen on lined notebook paper with handwritten, “1st screening self portrait, Mulcahy”, and (3) pages of typed “amendments to scene headings, numbers and day/night”, and (1) hand drawn map accomplished in pen on paper. All exhibiting age, production wear and handling. In vintage very good condition. **\$600 - \$800**



1302. *Creator* first unit clapperboard from First AD/Producer Wolfgang Glattes. (Universal, 1985) Vintage original clapperboard with hinged wooden clapsticks at top with black-and-white interleaved diagonal lines, plexiglass whiteboard slate with imprinted fields for “Creator”, “Scene: 65-C”, “Take: 3”, “Date: 4 5 1984”, “Dir: Ivan Passer”, “Cam: R. Greenberg”, handwritten in dry erase ink, or embossed in red. Retaining some marker on the slate surface. Measuring 11 x 9.25 in. In production used very good condition. **\$400 - \$600**



1305. Original ink artwork by Simon Sayce used as the template for iconic Lament Configuration Puzzle Box from original *Hellraiser*. (New World, 1987) Vintage original production design for the iconic, terrifying puzzle box accomplished in ink on vellum squares measuring approx. 3.75 x 3.5 in., affixed to backing board measuring 8.5 x 11 in., embellished with borders of red acetate. Exhibiting production wear, 1-thin acetate line partially missing. In vintage very good condition. Comes with COA from Gary Tunncliffe, make-up/SFX designer. **\$3,000 - \$5,000**



1308. “Lament Configuration” puzzle box from *Hellraiser: Deader*. (Dimension, 2005) Original “Lemarchand’s” iconic “Lament configuration” puzzle box. Constructed of approx. 3 in. square, wooden block, with overall veneer of fine filigreed, laser-etched brass panels featuring mythical occult icons and symbology. With 2-of the 6-panels painted black beneath the filigree. This and boxes like it are the inciting objects of the entire 9-installment (and counting) franchise. Exhibiting light production wear, with some scratching to filigree. In production used very good to fine condition. Comes with signed LOA by makeup FX creator/Makeup FX designer prop maker, director, and writer Gary J. Tunncliffe who created puzzle boxes for the franchise. **\$2,500 - \$3,500**



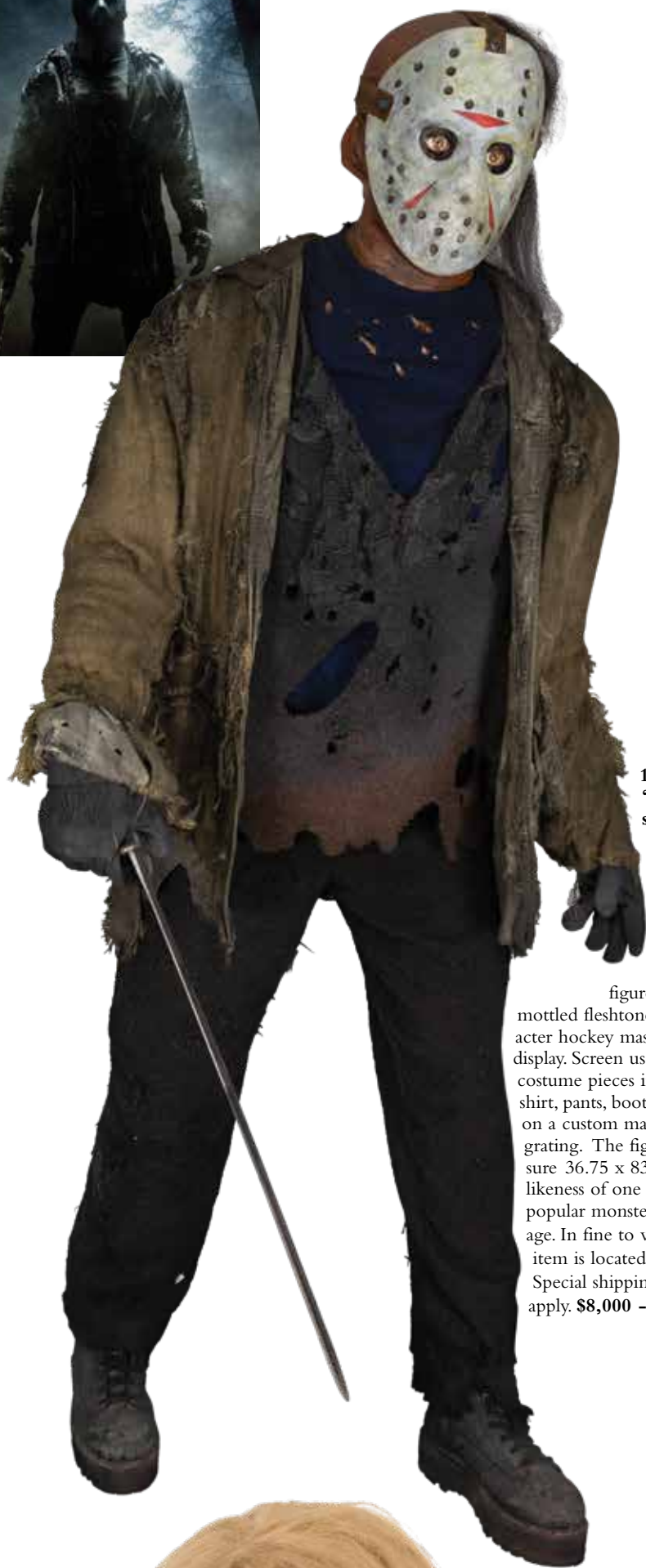
1306. Miles Teves original production artwork of “Angelique” for *Hellraiser: Bloodline*. (Miramax, 1996) Vintage original production sketch accomplished in pencil on 8.5 x 12.35 in. artist’s leaf, signed lower right below image, “Teves”, with paste-up snipe printed, ““Angelique Cenobite” – Hellraiser IV: Bloodline designed by Gary J. Tunncliffe drawn by Myles Teves”, tipped to 9.5 x 13.35 in. backing board. Exhibiting minor production wear. In fine condition. **\$2,000 - \$3,000**



1309. “Pinhead” painting by John Bolton for Clive Barker’s *Hellraiser Poster Book*. (New World, 1987) Original concept art for the *Hellraiser* graphic novels accomplished in acrylic on 27.75 x 36 in. artist’s board visible through 21.75 x 30 in. mat and frame. Created by British illustrator John Bolton for Clive Barker’s limited release single-issue magazine, *Hellraiser Poster Book*, published in 1991. Unexamined out of frame. Retaining hanging hardware on the verso. In fine condition. **\$8,000 - \$12,000**



1307. Miles Teves original production artwork of “The Wire Twin” for *Hellraiser: Inferno*. (Miramax, 2000) Original production sketch accomplished in pencil on 6.5 x 13 in. heavy artist’s leaf, signed lower right below image, “Teves”. In fine condition. Comes with COA from Gary Tunncliffe, make-up/SFX designer. **\$2,000 - \$3,000**



1310. Ken Kirzinger “Jason Voorhees” screen worn costume and replica hockey mask on a life-size display figure from *Freddy vs. Jason*. (New Line, 2003)

Original life-size posable replica display figure expertly painted in mottled fleshtones with signature character hockey mask replica added for display. Screen used “Jason” (Kirzinger) costume pieces include jacket, sweater, shirt, pants, boots and machete. Posed on a custom made lightbox stand with grating. The figure and display measure 36.75 x 83 x 26 in. A striking likeness of one of modern day’s most popular monsters. Exhibiting minor age. In fine to very fine condition. This item is located in Minneapolis, MN. Special shipping arrangements will apply. **\$8,000 - \$12,000**



1311.. Robert Englund “Freddy Krueger” screen worn costume and replica bladed glove on a life-size display figure from *Freddy vs. Jason*. (New Line, 2003) Original life-size posable replica display figure expertly painted in grisly fleshtones and dressed in screen used “Freddy” (Englund) costume pieces including iconic sweater, pants and boots all studio distressed to perfection. Replica knife glove added for display. Posed on a custom made lightbox stand with grating. The figure and display measure 34 x 77 x 46 in. A striking likeness of one of modern day’s most popular monsters. Exhibiting minor age. In fine to very fine condition. This item is located in Minneapolis, MN. Special shipping arrangements will apply. **\$8,000 - \$12,000**



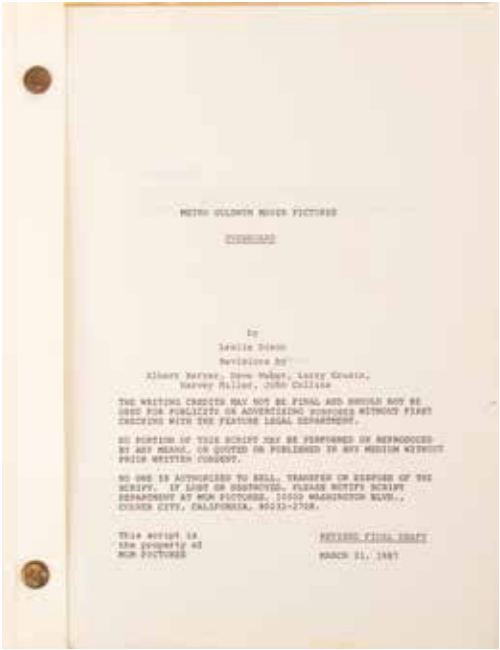
1312. Penelope Sudrow “Jennifer” FX bust from *A Nightmare on Elm Street 3: Dream Warriors*. (New Line, 1987) Original expressive life-size Special FX bust constructed of cast vinyl likeness of Penelope Sudrow expertly studio painted and finished with hand punched hair and eyebrows. Highly visible in the unforgettable scene when Freddy Krueger smashes “Jennifer’s” (Sudrow’s) head into a TV set after delivering the line, “Welcome to primetime, Bitch!” Measuring 12 x 13 x 11 in. Exhibiting minor production wear, age and soiling and with 5-holes drilled into the chest and back plate for affixing to a mannequin. Polyfoam filled for display. In very good to fine condition. **\$5,000 - \$7,000**



1313. *Project X* Revised script. (TCF, 1987) Vintage original studio bound and bradded 120-mint page Revised Sixth Draft script written by Walter Parks and Lawrence Lasker, based on a story by Stanley Weiser and Lawrence Lasker, dated December 4, 1985 on the cover. Exhibiting age, production use and handling. In vintage very good condition. **\$200 - \$300**



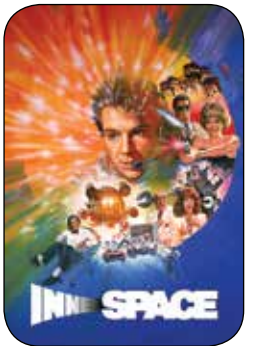
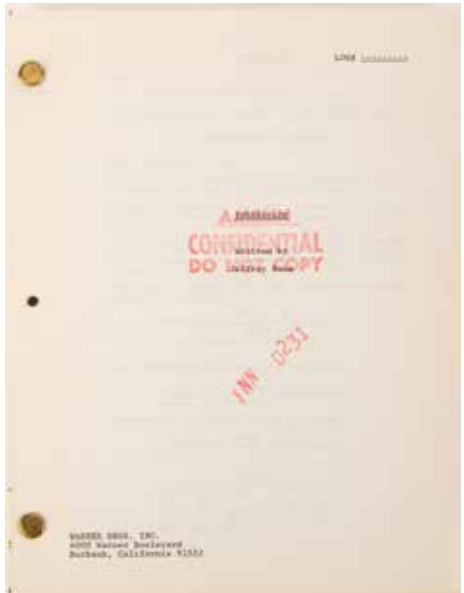
1316. *The Last Emperor* Imperial Guard costume. (Columbia, 1987) Vintage original Imperial Guard uniform constructed of (1) black and gold patterned collarless long sleeve tunic with faux flap pockets, hammered brass and leather dragon epaulettes with tiered layered shingles and brass studded panels, metal roundels, gold metal ball button and hoop closure, with black piping at pocket flaps, wrists, neck and closure, large brass dragon medallion affixed to back, lined in black cotton for comfort of wearer, (1) matching apron with tie back closure and 2-brass dragon medallions, with cotton waist and lining. This elaborate outfit first appeared when a young Pu Yi (Richard Vuu), is taken at night from his mother and escorted to the secretive Forbidden City to become Emperor, and later at his coronation. In production used very good to fine condition. **\$1,800 - \$2,500**



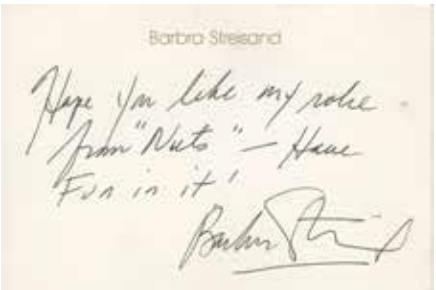
1314. *Overboard* Final Draft script. (MGM, 1987) Vintage original studio bound and bradded 112-page Revised Final Draft script written by Leslie Dixon with revisions by Albert Berger, Dave Weber, Larry Grusin, Harvey Miller and John Collins and dated March 31, 1987 on the interior title page. Exhibiting wear to edges of covers. Content in vintage fine condition. **\$200 - \$300**



1317. *Innerspace* miniature Kevin McCarthy “Victor Eugene Scrimshaw” animatronic head. (Warner Bros., 1987) Original animatronic skull constructed of vacuum formed plastic shell over internal electronic components. With prosthetic grade miniature glass eyes and cast resin teeth embedded. The jaw is hinged and the internal mechanicals would operate it and the eyes. The robotic skull would have been “skinned” with a foam latex rubber exterior and finished to be a striking miniature likeness of “Victor” (Kevin McCarthy). Measuring 4.5 x 4 x 3 in. Designed and created by FX legend Rob Bottin. Exhibiting age and some cracks to the exterior shell. Electronics present but untested. In very good condition. **\$600 - \$800**



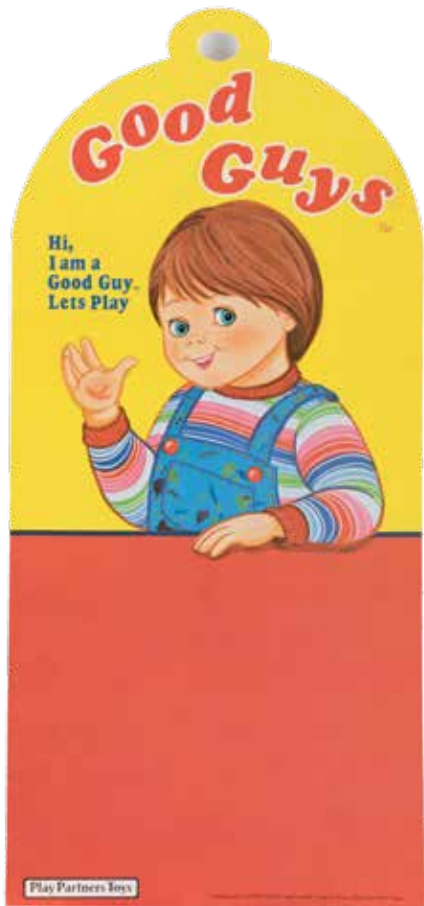
1318. *Innerspace* shooting script. (Warner Bros., 1987) Vintage original studio-bound and bradded 129-page Confidential Watermarked script written by Jeffrey Boam, numbered “Inn 0231” in red ink stamps on every page. Exhibiting age, production use and handling. In vintage very good condition. **\$200 - \$300**



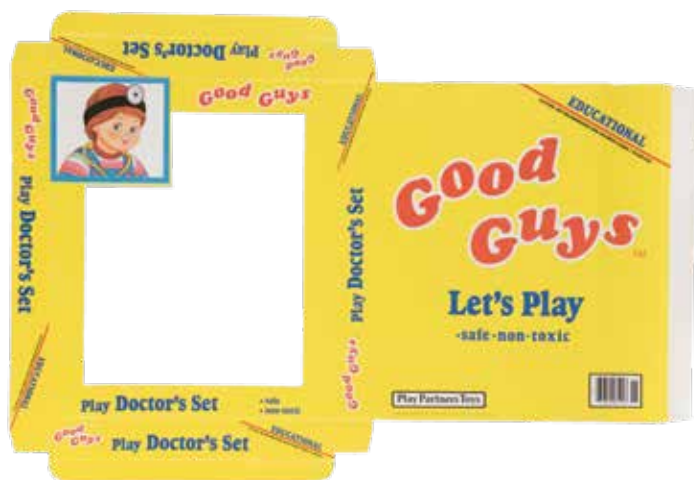
1315. Barbra Streisand “Claudia Draper” robe from *Nuts*. (Warner Bros., 1987) Vintage original lounging robe with velvet-like and metallic black stripes, gold lamé short collar, notched lapel, cuffs and integral fringed belt ties, with 2-hip pouch pockets, interior lined in gold lamé, with hidden snap front closure. Presented in permanently wrapped Saks Fifth Avenue box measuring 16.5 x 13.75 x 4 in., with autograph note on Barbra Streisand stationery, “Hope you like my robe from “Nuts” – Have Fun in it! Barbra Streisand”. Exhibiting only minor production wear. In vintage very good to fine condition. **\$800 - \$1,200**



1319. Horror films (4) original crew jackets from *The Hollowman*, *Tremors* (working title: *Beneath Perfection*), *Scary Movie 3*, *Wolf*, and (1) duffel bag from *Tremors*.(1988-2003) Original (4) crew jackets including (1) Storm Tech size “XL” black jacket with *Scary Movie 3* embroidered text logo on back, (1) Lee brand black size “XL” zipper front standing collar jacket from *The Hollowman* with embroidered logo on left chest, (1) Robin brand size “L” zipperfront short collar jacket with embroidered logo and text on left chest from *Wolf*, (1) Levi brand size “XL” denim jacket with large *Beneath Perfection* embroidered logo on back, and (1) blue vinyl duffel bag with red and white web straps, zipper top, and text logo on side. All exhibit minor wear and age. In very good condition. From the collection of visual effects wizard Tom Woodruff. **\$200 - \$300**



1321. James Caan “Matthew Sykes” stunt pistol with custom scope from *Alien Nation*. (TCE, 1988) Vintage original static cast hard rubber and resin Freedom Arms revolver, Model 83 - .454 Casull prop. With sniper scope, expertly painted silver and brown. In the movie, “Sgt. Sykes” (James Caan) trades his Beretta for this Freedom Arms Model 83 Revolver with much more “Newcomer” (alien) stopping power. Exhibiting production wear and handling. In production used very good condition. **\$600 - \$800**



1320. “Good Guy Dolls” (30+) production made toy boxes and hang-tags from *Child's Play 2*. (United Artists, 1990) Vintage original (30+) paper prop items including (2) unbuilt, flattened boxes with 1-“Doctor's Set” box measuring 20.5 x 14.25 in. and 1-“Courageous Soldier's Set” box measuring 20 x 12.5 in., (5) paper 7 x 15 in. hang-tags, (3) “Baseball and Bat Set” cards, (14) “Indian Tomahawk Set” hang-tags, (10) various product stickers and (1) generic prop beer can sticker label. Exhibiting minor age and handling. Some bending to box edges. In very good to fine condition. **\$400 - \$600**



1322. *Ghostbusters II* “Slimer” original ILM production maquette. (Columbia, 1989)

Vintage original cast resin production maquette of the iconic silly ghost, “Slimer”. Expertly painted and detailed in vivid acrylic paint with gloss slime finish. The figure measures approximately 6 x 7 x 5 in. affixed to a cast resin black painted base measuring 6 x 4.75 x 1 in. with raised “Ghostbusters II” text logo and engraved “Slimer”. Exhibits age, production wear and handling, with some minor rubbing and chipping to painted surfaces. In production used very good condition. Originally from the collection of a former ILM employee. **\$2,000 - \$3,000**



1323. *Ghostbusters II* “Nunzio Scoleri” original ILM production maquette. (Columbia, 1989) Vintage original cast resin production maquette of one of the notorious “Scoleri” brothers. Expertly studio painted and detailed in acrylic paint to resemble decayed, ghostly flesh. The figure measures approximately 8.25 x 6.75 x 4 in. on a black painted cast resin base measuring 8 x 7 x 1.25 in. Exhibits age, production wear and handling, with rubbing to painted surfaces and some material loss on finger tips. In production used very good condition. **\$1,500 - \$2,500**



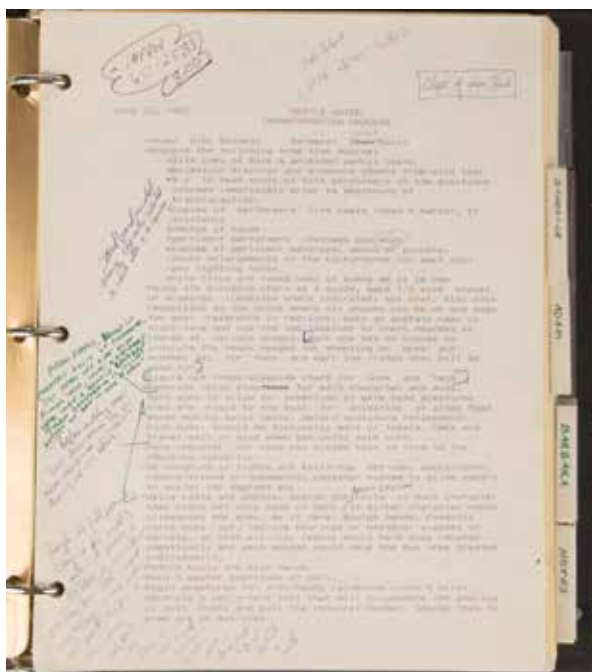
1325. Winona Ryder “Kim” snow dress from *Edward Scissorhands*. (TCE, 1990) Original white satin cocktail dress with fine mesh overlay featuring flocked white dot pattern, with wide neck, fold-over satin collar embellished with self cover belt detail, ¾ length sleeves with white satin cuffs, satin buttons down front, 3-layered skirts, 2-mesh and 1-satin, with zipper back closure. Exhibiting production wear, with some soiling to buckle detail. In very good condition. **\$2,000 - \$3,000**



1324. *Ghostbusters II* screen used Statue of Liberty torch. (Columbia, 1989) Original filming miniature of the iconic torch. Constructed of cast resin components expertly assembled and painted in greened copper tones with detailed antiquing and distressing to precisely match the patina of the actual landmark statue. Measuring 15 in. long x 7 in. wide. From the unforgettable scene when the Statue of Liberty becomes animated. Exhibiting some wear and age. In fine condition. Originally from the collection of a former ILM employee. **\$1,000- \$1,500**



1326. Bob Kane original “Batman & Robin” art and “The Joker” print both dedicated by Bob Kane to casting legend Marion Dougherty. (1988) Original (2) *Batman* artworks by Bob Kane including (1) original Batman and Robin drawing accomplished in pencil, ink and artist’s markers on 14 x 11 in. artist’s leaf. Inscribed, “To Marion Dougherty – ‘Bats’ of luck on casting *Batman: The Movie*” signed “Bob Kane” and dated “88” by the artist beneath the inscription and (1) “Joker” art print on 19.75 x 25 in. artist’s leaf, inscribed and signed in the bottom right border, “For my friend Marion D. ‘Bats’ wishes, always – Bob Kane”. Accompanied by a Warner Bros. Marion Dougherty blank 4 x 6 in. memo page. Original artwork exhibits handling, edge wear, soiling and even fading. In very good condition. The print remains in fine condition. **\$2,000 - \$3,000**



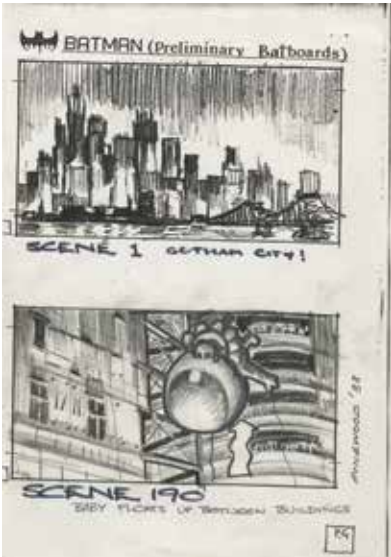
1327. Tim Lawrence SFX production binder from *Beetlejuice*. (Geffen, 1988) Vintage original production binder with 75+pages of handwritten pages, annotated copies of diagrams, and printed expense reports detailing the memorable stop-motion scene in which “Adam” Alec Baldwin and “Barbara” (Geena Davis) shape their faces into something more frightening to scare the Deetz family out of their home. Included are hand drawn images, notes about the budget for the sequence (including the tally of what the sequence would cost, as well as the time needed), required materials to create the scene, as well as step by step images detailing the beginning to final stage of the sequence, and other intricate details. I have included pictures of some of these pages. Exhibiting production wear. In very good to fine condition. Comes with a signed LOA from visual effects artist Tim Lawrence. **\$1,000 - \$1,500**



1328. *Batman* Revised First Draft script. (Warner Bros., 1989) Vintage original studio bound and bradded 127-page Revised First Draft script written by Sam Hamm, based on the character created by Bob Kane, dated March 6, 1987 on the title page and cover. Exhibiting age, production use and handling. In vintage very good to fine condition. **\$200 - \$300**



1329. Danny DeVito “The Penguin” (3) penguin bombs from *Batman Returns*. (Warner Bros., 1992) Original set of (3) cast polyfoam prop character bombs with affixed cast polyfoam penguin heads, studio painted and finished to appear as cannonball black iron. Measuring 5.5 x 4 x 4 in. each. A character-themed prop made to represent “The Penguin” (Devito), but not seen in the final cut of the film. Exhibiting only minor age and handling. In very good to fine condition. **\$800 - \$1,200**



1330. *Batman* (7) original storyboard sketches. (Warner Bros., 1989) Collection of (7) original storyboards accomplished in pencil, pen, and oil pastel on artist's leaf with printed elements, measuring 8.25 x 11.75 in. Featuring 6-individual hand drawn panels with shots including, “Gotham City”, “Baby floats between buildings”, and more. Includes 1-pencil Joker's Parade route sketch, and 1-photocopied route sketch. Some frames include handwritten production notes. Exhibiting production handling and wear. In very good to fine condition. **\$600 - \$800**



1331. Michelle Pfeiffer “Catwoman” cowl from *Batman Returns*. (Warner Bros., 1992) Original super villain cowl constructed of lycra-embedded vinyl panels applied over a cast foam rubber character cowl form. The interior cast foam latex form fabricated to fit the exact contours of Pfeiffer's face and head. The black vinyl panels are roughly stitched together with bold white thread and the back of the cowl is split for easy application to the actor and with velcro closure. This “stage 2” tattered cowl is visible during the memorable rooftop fight with “Batman” (Michael Keaton), when “Catwoman” falls into a truck full of kitty litter. It is also seen when she meets “The Penguin” (Danny DeVito) above his mayoral campaign office. Famed production artist José Fernandez was commissioned to create the foam latex Catwoman cowls worn by Michele Pfeiffer. There were a total of thirty-six cowls made for the production of *Batman Returns*, with nine for each stage of distress. Almost all of these cowls were destroyed during production, making this cowl a very rare piece of *Batman* history. Exhibiting age, production use, and some minor shrinking of material in the back. In very good to fine condition. **\$2,000 - \$3,000**



1332. Custom leather chair with turned aluminum base from *Batman Returns* and *Austin Powers: International Man of Mystery*. Custom leather chair with distinctive peaked corners and large turned aluminum base. This chair was among identical examples surrounding villain Max Shreck's (Christopher Walken) boardroom. The same chair surrounds arch villain Dr. Evil's (Michael Myers) boardroom in *Austin Powers: International Man of Mystery*. Measures 51 in. tall x 25 in. wide x 22 in. deep. Fine condition with no tears in leather. From the archives of Modern Props / John Zabrukky. **\$600 - \$800**



1333. “Oswald Cobblepot for Mayor” campaign poster from *Batman Returns*. Original production made photographic poster of depicting a deco rendering of Danny DeVito as “Oswald Cobblepot/The Penguin” measuring approx. 30 x 60 in. This and similar posters were highly visible during the supervillain's mayoral campaign. Exhibiting edge wear and studio distress. In production used very good condition. This item is located in Minneapolis, MN. Special shipping arrangements will apply. **\$200 - \$300**



1335. Val Kilmer “Batman” panther cowl from *Batman Forever*. (Warner Bros., 1995) The iconic mask worn by Val Kilmer as “Bruce Wayne’s” crime-fighting alter ego “Batman” from the Joel Schumacher helmed production of *Batman Forever*. The mask was engineered to allow more freedom of movement and is composed of foam latex with circular light canvas attachment area on the front for the bat emblem (not included). Each ear contains rigid cast foam rubber shape forms. Cowl exhibits signs of production wear with minor professional touch up in areas. In vintage very good condition. **\$3,000 - \$5,000**



1334. Val Kilmer “Batman” sonar batsuit ensemble from *Batman Forever*. (Warner Bro., 1995) Original iconic (6) piece batsuit ensemble worn by Val Kilmer as “Bruce Wayne’s” crime-fighting alter ego “Batman” from the Joel Schumacher helmed production of *Batman Forever*. Including (1) cast foam latex cowl with 2-internal cast resin ear shape inserts and 3-velcro patches for attaching to suit, (1) muscled torso piece of foam latex molded over thin neoprene featuring metal hardware on upper sternum for attaching cape, zippered sleeve cuffs, molded codpiece, and zipper back closure, retaining internal handwritten “VK #V7B” in silver ink, (1) pair matching leggings with integral spandex sleeveless upper (cut during production), stirrups and zippered hems, with zipper and velcro back closure, retaining internal handwritten “VAL [crossed out]” and “#V4B Alex Daniels”, (1) voluminous black vinyl cape with velcro for attaching to suit, including (1) pair Val Kilmer Batman panther suit black leather gauntlet gloves with zippers at wrists and 3-resin fins mounted with metal hardware to internal plastic strip, right glove retaining internal handwritten, “#2” in silver ink, and (1) Val Kilmer Batman panther suit polyurethane belt with cast resin buckle with snap closure. Exhibiting production wear, cape with small breach near bottom. In good to very good condition. **\$12,000 - \$15,000**



1336. George Clooney “Batman” anatomical ensemble from *Batman & Robin*. (Warner Bros., 1997) Original (4) piece anatomical batsuit (the notorious nipple suit) created for George Clooney’s portrayal of the caped crusader, features (1) midnight blue cast foam latex cowl with angular pointed ears with interior cast resin ear cores, (1) midnight blue muscled torso of foam latex molded over neoprene featuring metal hardware on upper sternum for cape attachment, zippered sleeve cuffs, molded codpiece, and zipper back closure, retaining internal handwritten, “GC 4”, (1) matching polyurethane bat belt with black web straps, (1) black wool cape with scalloped batwing hem velvet trim on collar, and 2-weighted washers at neck for attaching to torso and chest emblem from Val Kilmer’s panther batsuit from *Batman Forever*. With 2-loose metallic midnight blue polyurethane bats that were affixed to the shins on boots (not included). Exhibiting production wear, cape with tears at hem. In very good condition. **\$8,000 - \$12,000**



1337. “Batman” arctic batsuit ensemble from *Batman & Robin*. (Warner Bros., 1997) Original (4) piece Batman arctic costume ensemble, created for George Clooney’s portrayal of the caped crusader, features (1) indigo blue cast foam latex bat cowl with silver accents and angular pointed ears with interior cast resin ear cores, (1) indigo blue muscled torso of foam latex molded over neoprene featuring gleaming silver painted polyurethane chest bat emblem, abdominal plates, codpiece detail, shoulder and upper arm elements, with zipper back closure, retaining internal handwritten, “Keith Campbell”, and (1) pair steel blue leather gauntlet-style gloves with silver polyurethane knuckle and arm detailing. Including (1) black silk panther cape from Val Kilmer’s panther batsuit from *Batman Forever*. With 2-loose metallic silver painted polyurethane bats used on boots (not included). The “Arctic Batsuit” was seen in the climactic final assault sequence against Mr. Freeze and his henchmen. This important and iconic costume exhibits production wear. Overall in very good condition. **\$8,000 - \$12,000**



1338. “Two-Face” throne from *Batman Forever* created by artist Gunner Johnson. (Warner Bros., 1995) This spectacular winged throne is prominently seen in Harvey Two-Face’s (Tommy Lee Jones) lair, the decoration of which is evenly divided my his female minions Sugar (Drew Barrymore) and Spice (Debi Mazar). Spice is seated in the throne when the Riddler (Jim Carrey) demonstrates his brainwave device on her. Created by the talented artist Gunner Johnson, who was

inspired to create this throne out of reclaimed wood from the 1993 Topanga Canyon fire in Los Angeles. Incredibly stylized, it is meticulously crafted of textured welded steel with steel rods screwed in creating talons on the legs’ “feet” with a steel lizard head mounted on the front center of the cowhide upholstered seat. The prominent textured steel batwings flank the tapered backrest. A large quartz crystal is fitted atop the front left leg and a welded pyramid on the right. This piece made such an impression at an art exhibition that a prominent member of the *Batman Forever* crew insisted on it being used in the blockbuster film. A truly impressive work of art that begs to be seen in person to truly appreciate all the fabulous and artistic craftsmanship. Measures 7 ft., 2 in. tall x 5 ft., 3 in. wide (wingspan); front legs width is 4 ft., 8 inches x 3 ft., 7 in. deep. **\$12,000 - \$15,000**



1341. Heath Ledger “Joker” mask from *The Dark Knight*. (Warner Bros., 2008) Original cast silicone half head mask with hand painted blue and red face and hand scored distressing. Measures approx. 10 x 11.5 x 7.25 in. With the number “13” embossed on interior. Highly visible, “Joker” (Ledger) is first introduced to the audience when he removes this mask during a bank robbery, exposing his iconic Joker painted grin. Worth noting, this mask is a nod to Cesar Romero’s “Joker” in the original *Batman* series, Season 1, Episode 5: “The Joker Is Wild”, which in turn, was modeled after the famous sad clown, Emmett Kelly. Exhibiting production wear. In very good to fine condition. **\$1,000 - \$1,500**

1339. George Clooney “Batman” anatomical batsuit panther cowl from *Batman & Robin*. (Warner Bros., 1997) The iconic mask worn by George Clooney as “Bruce Wayne’s” crime-fighting alter ego “Batman” from the Joel Schumacher helmed production of *Batman & Robin*. The mask was engineered to allow more freedom of movement and is composed of foam latex with circular light canvas attachment area on the front for the bat emblem (not included). Retaining external costumer’s handwritten, “14” in silver. Cowl exhibits signs of production wear with minor professional touch up in areas. In vintage very good condition. **\$3,000 - \$5,000**



1342. Arnold Schwarzenegger “Mr. Freeze” makeup reference mask with set of plaster hands from *Batman & Robin*. (Warner Bros., 1997) Original set of (3) make-up reference pieces including (1) full head cast foam rubber mask expertly studio painted in blues, grays and white to appear as frozen, retaining interior handwritten “Jeff Dawn Make-Up” in black ink, and “Joel/Arnold” in red ink, including (2) plaster cast hands expertly painted pearlescent sky blue, measuring approx. 11.75 x 5.5 x 2.25 in., right hand with 1-finger detached but present. Exhibiting production wear and age with some stabilization to mask. In good to very good condition. **\$1,500 - \$2,500**



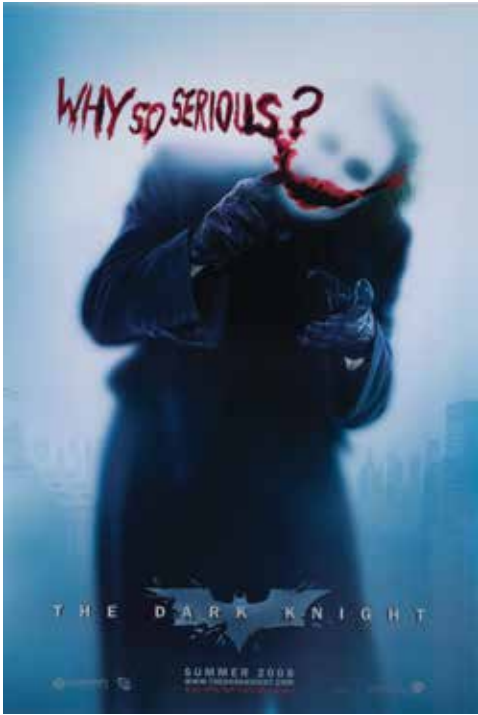
1343. *The Dark Knight* folding stunt “Batarang”. (Warner Bros., 2008) Original folding stunt “Batarang” constructed of 2-piece cast foam rubber bat-shaped wings, joined by 2-small hinges and expertly studio painted and finished in bronze metallic paint. The hinges allow the prop weapon to fold in half for storage and to be opened for deployment. Measuring 7.75 x 2.5 in. opened and 4 x 2.5 in. folded closed. Exhibiting production wear and minor paint rubbing. In very good to fine condition. **\$2,000 - \$3,000**



1340. Alicia Silverstone “Batgirl” arctic batsuit from *Batman & Robin*. (Warner Bros., 1997) Original (4) piece batgirl ensemble including (1) bodysuit constructed of foam latex molded over neoprene with sculpted bust, mesh panels, coated neoprene, metallic silver polyurethane bat on chest, zipper back closure, and velcro patches for attaching other pieces, (1) coated spandex cape with scalloped bat wing hem from anatomical batgirl suit, (1) metallic silver polyurethane bat belt with buckle closure, (1) indigo blue polyurethane eye mask from anatomical batgirl suit, and including 1-loose extra metallic silver polyurethane bat chest emblem. Exhibiting production wear. In very good to fine condition. **\$6,000 - \$8,000**



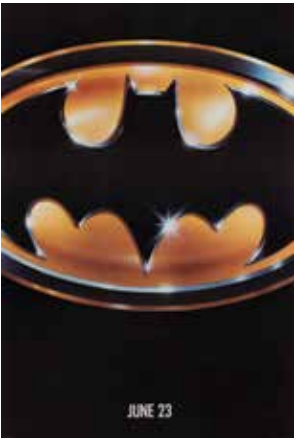
1344. Heath Ledger “Joker” life-size wax figure from *The Dark Knight* by Henry Alvarez. (Warner Bros., 2008) Original, startlingly realistic, life-size, fully costumed “Joker” figure immortalizing Heath Ledger’s Academy Award-winning portrayal of “Batman’s” arch nemesis from *The Dark Knight*. The seated 55 x 37 x 21 in. figure features wax hands and head. The head is expertly painted with iconic makeup, hand-punched, green hair and prosthetic grade glass eyes. Posed defiantly, with hands on knees. This was the final figure that Henry Alvarez completed for his own personal collection, before his untimely passing in 2012. In fine condition. **\$15,000 - \$20,000**



1345. *The Dark Knight* “Why So Serious?” 1-sheet poster. (WB, 2008) Original 27 x 40 in. double-sided 1-sheet poster. Featuring Heath Ledger as “The Joker” in one of the most iconic and influential ad campaigns of modern times. Rolled, never folded. Light handling. In fine condition. **\$200 - \$300**



1346. Christian Bale “Batman” replica display bust from the Chris Nolan *Dark Knight* trilogy. (Warner Bros., 2008) Original head and breastplate bust with all the hallmarks of the iconic superhero, expertly painted and finished with realistic eyes. With integral stand display and Including an extra, replaceable head with psychedelic marble eyes. The entire display measures 22.25 x 33.5 x 10 in. Created by Sideshow Toys. In fine to very fine condition. **\$200 - \$300**



1347. *Batman* (25+) posters from the Tim Burton, Joel Schumacher, and Christopher Nolan films, etc. (WB, 1989–2008) Original (25+) US 27 x 40 in. 1-sheet posters for modern Batman franchises. Including *Batman*: (1) Teaser, (1) New credit style; *Batman Returns*: (1) Batman dated teaser, (1) Returns dated teaser, (1) Logo style advance, (1) Spanish-language, (1) White dated style double-sided advance; *Batman Forever*: (1) Batman commercial poster [23 x 35 in.], (1) Two-Face double-sided advance, (1) Cast style double-sided advance, (1) double-sided teaser; *Batman & Robin*: (1) Robin style teaser, (1) Villains style double-sided advance, (1) Heroes style double-sided advance, (1) Bat symbol style double-sided advance, (1) Cast style double-sided advance; *Batman Begins*: (1) Rescue double-sided dated advance, (1) June 17 Head style double-sided advance; *The Dark Knight*: (1) Graffiti double-sided Style teaser, (1) International double-sided advance, (1) Bat bike style double-sided advance, (1) Burning building double-sided advance; *The Dark Knight Rises*: (1) Symbol style double-sided teaser, (1) Mask style double-sided teaser, (1) double-sided advance; *Mask of the Phantasm* (1) 1-sheet; and *Catwoman* (1) double-sided teaser. All rolled, never folded. Some edge wear and handling. Generally very good to fine. **\$300 - \$500**



1348. *Nightmare Before Christmas* (6) original storyboards featuring “Lock, Shock, and Barrel”. (Walt Disney, 1993) Original (6) storyboards accomplished in pen and ink and watercolor on 4.5 x 5.5 in. animation paper. Exhibiting only light production wear. In fine condition. **\$500 - \$800**



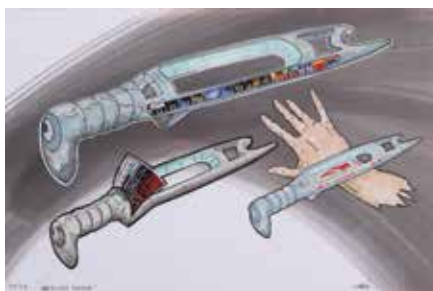
1349. *Nightmare Before Christmas* (2) original storyboards featuring “Oogie Boogie”. (Walt Disney, 1993) Original (2) storyboards accomplished in pen and ink and watercolor on 8 x 5.5 in. animation paper. Exhibiting only light production wear. In fine condition. **\$500 - \$800**



1350. *Nightmare Before Christmas* (2) original storyboards featuring “Jack” and “Lock, Shock, and Barrel”. (Walt Disney, 1993) Original (2) storyboards accomplished in pen and ink and watercolor on 8.5 x 5.5 in. animation paper. Exhibiting only light production wear. In fine condition. **\$500 - \$800**



1351. Christopher Walken “Horseman” cape and trousers from *Sleepy Hollow*. Paramount, 1999) Original (2) costume pieces including (1) floor-length cape of damask gray silk lined with crimson satin and painted black in areas, studio distressed and with remnants of theatrical blood. The high collar features snaps to affix at the shoulders of the tunic (not present) and (1) matching pair of riding pants with side zipper closure, elastic waistband, and spandex from knees to stirrup cuffs, decorated in crimson and silver ribbon details retaining handwritten “C.W.” on interior waistband. Incredible and costume pieces designed by the brilliant Colleen Atwood, worn by Walken from the beginning of the film and a prime example of the best of production design elements expected of director Tim Burton. Exhibiting heavy studio distressing, production wear, handling and soiling. In very good to fine condition. **\$2,000 - \$3,000**



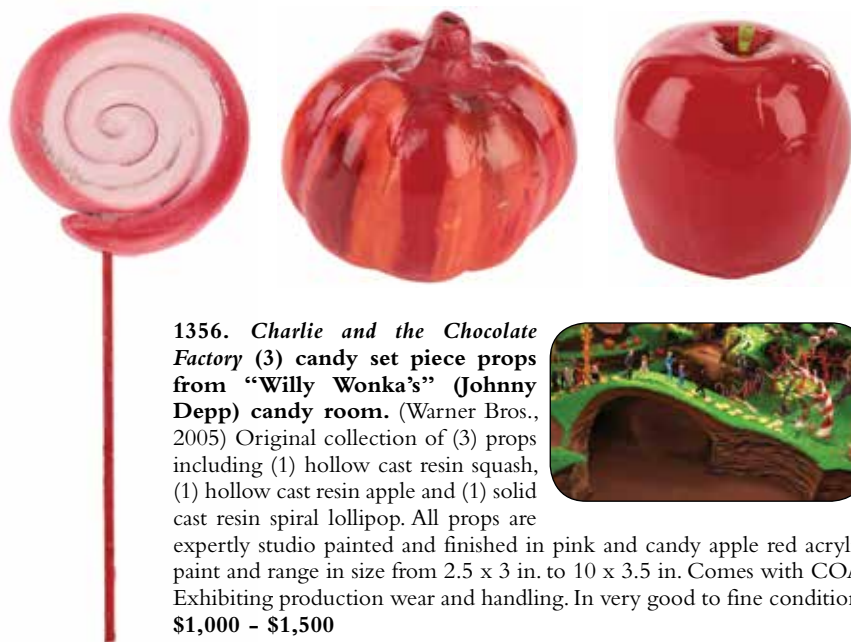
1352. Tim Burton’s *Planet of the Apes* collection of (23) concept designs by Ron Croci. (TCF, 2001) Original collection of (23) design concepts accomplished in pen, ink, artists marker, and water color on 17 x 11 in. artist’s board, leafs and vellum, including paste-up elements, and hand embellished photocopies. 20-feature artist signature “Croci” in the lower borders. Exhibiting minor production wear and handling. In very good to fine condition. **\$300 - \$500**



1353. Mars Attacks! life-size day-glo green FX skeleton. (Warner Bros., 1996) Original screen used FX skeleton prop constructed of cast plastic with hinged metal joints for posing. Used in scenes when invading Martians vaporize humans. Painted bright green for use in green screen FX shots in Tim Burton's dark Sci-Fi comedy. Measuring 58 x 27 in. Exhibiting production wear. In good condition. **\$1,000 - \$1,500**



1355. Charlie and the Chocolate Factory (4) prop Wonka chocolate bars. (Warner Bros., 2005) Original set of (4) Wonka chocolate bars including: (1) Triple Dazzle Caramel, (1) Nutty Crunch Surprise, (1) Chilly Chocolate Crème, (1) Whipple Scrumptious Fudgemallow Delight. These foil-wrapped and colorfully labeled prop chocolate bars measure 3.5 x 7.25 in. and are seen throughout the movie. In fine condition. Exhibiting production wear and handling. In very good to fine condition. **\$600 - \$800**



1356. Charlie and the Chocolate Factory (3) candy set piece props from "Willy Wonka's" (Johnny Depp) candy room. (Warner Bros., 2005) Original collection of (3) props including (1) hollow cast resin squash, (1) hollow cast resin apple and (1) solid cast resin spiral lollipop. All props are expertly studio painted and finished in pink and candy apple red acrylic paint and range in size from 2.5 x 3 in. to 10 x 3.5 in. Comes with COA. Exhibiting production wear and handling. In very good to fine condition. **\$1,000 - \$1,500**



1354. "Everglot" ancestral handpainted portrait from Tim Burton's Corpse Bride. (Warner Bros., 2005) Original atmospheric portrait accomplished in acrylic on 10.25 x 15.5 in. canvas tipped to backing board visible through 15.25 x 20.5 x 1.5 in. frame. One of many eerie family portraits visible along the bleak halls of the Everglot mansion, this one is highly visible during the opening number: "According to Plan". Frame measures approx. Exhibiting production wear and handling. In very good to fine condition. **\$800 - \$1,200**



1357. Charlie and the Chocolate Factory concept sketch of "Willy Wonka's" factory by Alex Tavoularis. (Warner Bros., 2005) Original architectural concept sketch accomplished in pencil on 3-sheets of artists vellum, taped together on the verso, mounted in a 28 x 39.5 in. mat affixed to a foam backing board, with 18.5 x 34 in. visible through mat, with a 2 x 1.5 in. window in the lower right recto revealing "Alex Tavoularis" in pencil. Exhibiting minor production wear and handling. In very good to fine condition. **\$600 - \$800**



1358. Corpse Bride set of (4) storyboard artworks. (Warner Bros., 2005) Original (4) storyboards accomplished in pencil on 8.25 x 5.75 in. Corpse Bride printed artist's leafs. Featuring "Corpse Bride", "Victor Van Dort" and other characters. With production notation beneath the artwork. Exhibiting pinholes, production handling and minor soiling. In very good to fine condition. **\$300 - \$500**



1359. Propeller wall hanging from *Total Recall* and *Die Hard 2*. (Carolco/TCE, 1990) Highly detailed aviation wall art featuring 9-cylinder rotary engine with attached 47.5 in. propeller. Constructed of cast resin with rubber hoses and metal hardware, expertly studio painted silver, deep gold and red, with 2-decals tipped to propellers with "Hamilton Standard United Aircraft Corporation". Piece is mounted to 24 in. diameter black textured plastic base. Highly visible in *Total Recall* inside "The Last Resort" bar on Mars where "Hauser" (Arnold Schwarzenegger) reunites with "Melina" (Rachel Ticotin), and when the bar is attacked. This piece was also used and is highly visible in *Die Hard 2* when "McClane" (Bruce Willis) is in "Lorenzo's" (Dennis Franz) office. Exhibiting production wear. In very good to fine condition. From the archives of Modern Props / John Zabrocky. **\$800 - \$1,200**



1360. *Die Hard 2* script, storyboards, and production materials. (TCE, 1990) Original collection of production ephemera including (1) studio bound and bradded 115-page Shooting script written by Doug Richardson, revisions by Steven E. de Souza, dated November 16, 1989 on the title page, (5) bradded sets of (130+) copied pages of storyboards, (4) 14 x 11 in. photos of airliner and jet sketches, 3-with detail text at bottom of image, (1) black folio with 7-pages of VFX outlines and details, 1-artist's board measuring 11 x 7.5 in. with paste-up "Fuji Air" logo, 7-color 8 x 10 in. production photos of the model miniature aircraft used in the film, 7-blank "Die Hard 2" stickers measuring 5 x 3.5 in., and 1-"NATCA" graphic measuring 3.25 x 4 in. In very good condition. **\$200 - \$300**



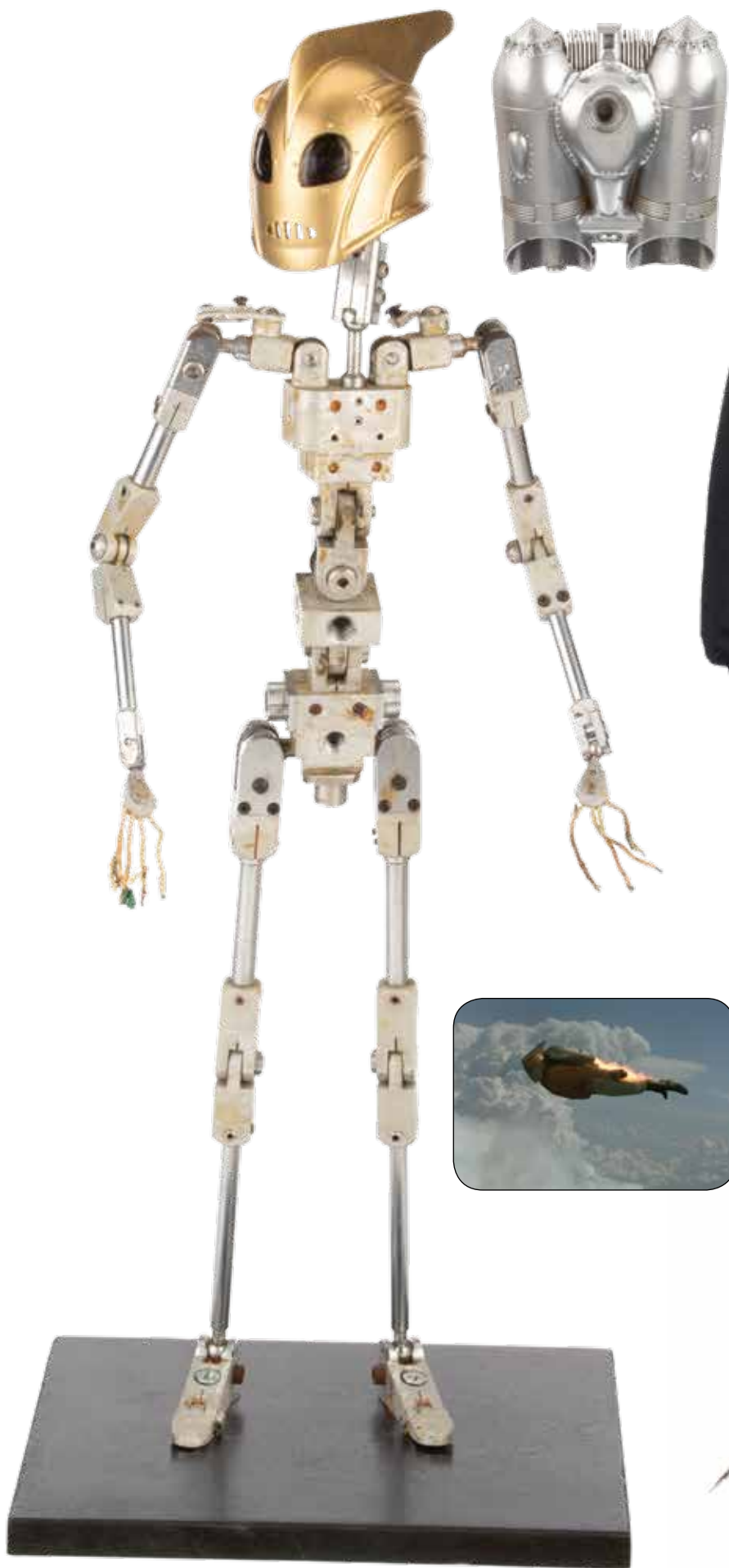
1361. Arnold Schwarzenegger (45+) photographs from *Total Recall*. (Carolco, 1990) Original collection of (45+) RC coated production photos measuring 7.25 x 15.25 in. Featuring shots from the film, behind the scenes images, portraits and make-up shots. Subjects include Arnold Schwarzenegger, Sharon Stone, Mel Johnson Jr., Rachel Ticotin, director Paul Verhoeven, Ronny Cox, and more. Exhibiting age and handling. In very good to fine condition. **\$200 - \$300**



1362. *Tremors* screen used hero "Graboid". (Universal, 1990) Original full-size animating "Graboid" creature constructed of cast foam latex rubber over wood and metal substructure armature. With hinged resin mandibles that can be opened and closed. Expertly studio painted and finished in earth tones and desert colors. The life-size practical creature measures approx. 78 in. diameter at base x 96 in. long, ending abruptly and roughly half the length of a complete creature. This and other giant Graboid sandworms serve as the stealthy and deadly antagonists lurking under the desert in the *Tremors* franchise. Exhibiting wear and surface cracking at hinged and moving joints and areas and with some paint chipping overall. Rubber remains supple. In production used good to very good condition. **\$6,000 - \$8,000**



1363. Bill Campbell "Rocketeer" costume with hero aluminum rocket pack from *The Rocketeer*. (Disney, 1991) Extraordinary original (5) piece ensemble includes (1) signature Rocketeer helmet constructed of cast fiberglass shell and components including head vents and fin, with amber vacuum formed plastic lenses in eye ports, grill over the mouth for ease of breathing, expertly studio finished with sculptural welding solder remnants and integral rivets, (1) hero metal 17 x 27 x 10 in. "Cirrus X3" Art Deco-style "flame" rocket pack with tooled aluminum casing with jet exhaust ports, braided cable wiring, interior fan and electronic components, 2-moveable wing flaps affixed to bottom by aluminum pistons, decorative riveting along edges and seams, exhaust ports and grills, with leather harness with unique metal belt buckle closure, (1) fingerless leather glove with integral aluminum depressible ignition trigger, trailing a leather sheath housing wiring with screw clasp to attach to jet pack (1) tan double-breasted leather bomber jacket with hidden zipper front closure under brass buttons, cinching buckle belts at hips and cuffs, (1) pair of stunt jodhpur pants with zipper front closure and zippers and elastic stirrups at cuffs. Jacket retains handwritten, "Michael Sarna Regular", pants retain handwritten, "Deluma Reg. Fit Fireproof MDL", and the glove and rocket pack retain, "Walt Disney Studio Prop Dept." barcode stickers. The rocket pack (with harness and glove), leather jacket and jodhpurs each come with a Disney COA. The jacket is seen in the swamp sequence and is listed by Disney as used by a stunt player; however, the leather grain matches a photo still from the film showing Bill Campbell wearing this jacket. The helmet comes with a LOA from C. Mitchell Bryan of Design Setters Inc., which produced all the helmets from the film. Lot includes "1938 Bigelow's Air Circus" pennant and prop Bull Dog Café menu. In the film, aviation genius Howard Hughes built the Cirrus X3 and it is the essential piece of heroic equipment that grants the Rocketeer the power of flight. Without question, the rocket pack is the ultimate plot-driving device from this acclaimed film. The studio made only three hero "flame-shooting" rocket packs and Disney sold only a single hero metal rocket pack from their archives. This represents a once-in-a-lifetime opportunity to acquire this beautiful ensemble. All elements in production used fine condition (Disney COA comes with a humorous disclaimer: "Sorry, but the rocket pack will not actually enable the wearer to fly..."). Exhibiting age and production wear. In very good to fine condition. **\$60,000 - \$80,000**



1364. The Rocketeer stop motion armature and related ILM production ephemera.

(Disney, 1991) Original (19) piece collection including (1) stop motion armature constructed of machined steel and aluminum measuring 18.95 x 6 x 4.5 in., with integral cast resin Rocketeer helmet (production made), mounted to 6.65 x 7.75 in. black particle board base, (1) production made 1/8 scale cast resin rocket pack painted metallic silver, measuring 5.5 x 4 x 1.5 in., (2) blue line and outline copies measuring from 16.75 x 22 in. to 18 x 24 in., both signed "Tom. St. Armand" in blue ink, (11) behind the scenes photographs from the creation of these pieces, ranging in size from 3.5 x 4.25 in. to 8 x 10 in., (1) 3-gold foil Rocketeer ILM stickers measuring 1.25 x 1.25 in., and (1) "Meteor Man" (Robert Townsend) stop motion head constructed of cast foam rubber over metal armature, measuring approx. 2.5 x 2.25 x 1.5 in., expertly studio painted. Many of the flying scenes were created with visual effects created by Industrial Light & Magic. Two 1/8th scale 18 in. tall stop motion puppets were built and animated in front of a bluescreen and composited with live action plates. The puppet was sculpted from photographs of the actor Billy Campbell in full costume using plastiscene oil clay, then molded and cast in flexible latex foam by Richard Miller, Chief Sculptor/Mold and Casting at ILM. In addition, 2-metal armatures were designed and created by Tom St Amand. The costumes and rocket packs were made in the ILM Model Shop. At the end of filming the armatures were stripped out of the puppets. The foam latex bodies were disintegrating due to wear and use, which is common, and discarded. One of the armatures was repurposed by ILM for the stop motion puppet of *Meteor Man* by creating a new head in the likeness of Robert Townsend. Another solid casting of the Rocketeer puppet was cast and painted with full detail of the costume, helmet and rocket pack. This was put into a plexiglass case next to one of the two Armatures created by Tom St Amand. This was put on display in the ILM Lobby where it remains today. Exhibiting age and production wear, Meteor Man head exhibits stabilization, chipping and paint loss. Overall in good to fine condition. Accompanied by LOAs. **\$8,000 - \$12,000**



1365. Crew jacket and hat from The Rocketeer. (Disney, 1991)

Original black padded satin flyer's jacket with short rounded collar, beige embroidered "The Rocketeer Film Crew 1990" with wings logo on left chest, 2-oversize hip flap pouch pockets, 1-zipper utility left arm pocket, stretch knit cuffs and hem, with zipper front closure, also includes one black wool baseball snapback cap with beige embroidered "The Rocketeer" helmet logo. Exhibiting only minor wear. In very good to fine condition. **\$200 - \$300**



1366. The Rocketeer crew lighter. (Disney, 1991)

2.25 x 1.5 in. steel Barlow brand lighter with printed "ILM Flame Crew 1938-1991" on one side and *The Rocketeer* helmet logo image on the other side. Given as a wrap gift to crewmembers on the production. Exhibiting minor wear. In fine unused condition. **\$200 - \$300**



1367. Critters hero animatronic rolling "Krite".

(New Line, 1986-1991) Vintage original animatronic puppet constructed of hollow fiberglass and resin "endo skeleton" with electronic components, covered by foam latex rubber head skin, 2-foam latex rubber arms attached to sides, wired for movement, rubber teeth, plastic creature eyes, and hand applied faux fur. Creature is attributed to the rolling action characteristic of the Critters. Electronics present but untested. Mounted on pipe and board for display. Measures approx. 14 x 15 x 10 in. Created by the Chiodo Brothers. Exhibiting age, production wear and handling. Some rigidity to foam rubber components. In vintage very good condition. **\$3,000 - \$5,000**





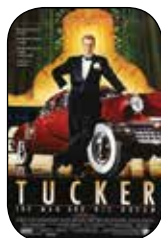
1368. *Thelma & Louise* watches and Geena Davis “Thelma” sandals. (MGM, 1991) Collection of (3) props including (1) “Thelma” (Geena Davis) Watch-It brand triangular quartz watch with pink faux mother-of-pearl face, gold metal housing, and pink alligator print leather straps and buckle. Glass bezel missing. (1) “Louise” (Susan Sarandon) Talli brand rectangular quartz watch with silver metal housing, Roman numeral face, and adjustable metal wrist strap with turquoise and coral teardrop accents on either side of the watch, and (1) pair of size 10 M Enchanted brand leather Thelma sandals with toe and heel straps. All exhibit production distress and wear. In good to very good condition. **\$1,500 - \$2,500**



1369. Diane Ladd “Mother” (2) costume sketches by Jane Robinson for *Rambling Rose*, autographed by Laura Dern. (Carolco, 1991) Original (2) color copy sketches embellished with ink and pencil accomplished on 8.5 x 14 in. artist’s leaf, both with affixed fabric swatches and signed, “Love, Laura Dern”. Exhibiting minor production wear with pinholes at top. In very good to fine condition. **\$400 - \$600**



1371. ILM key crew gift from *Tucker: The Man and His Dream*. (Lucasfilm, 1988) Original production made pewter 4 x 2 x 1 in. car with “Tucker” engraved on the bottom Exhibiting light handling and wear. Presented as a gift to crewmembers on the critically acclaimed Francis Ford Coppola film. In very good to fine condition. **\$200 - \$300**



1370. “The Beast” artists proof bronze statue by Nick Alvarez based on Disney’s *Beauty and the Beast*. (Wolf’s Head Productions/Henry Alvarez Foundry, 1996). Original bronze sculpture prototype on a marble base for a proposed line of Disney bronzes. Sculpted by artist Nick Alvarez and created in the Henry Alvarez Foundry, only two of these bronzes were produced and never made available to the public. Signed and dated in medium, “Dominick Alvarez 96”. Measures 12.25 x 9.5 x 7.75 in. This piece was retained by Henry Alvarez for his private collection. In fine condition. **\$4,500 - \$6,500**

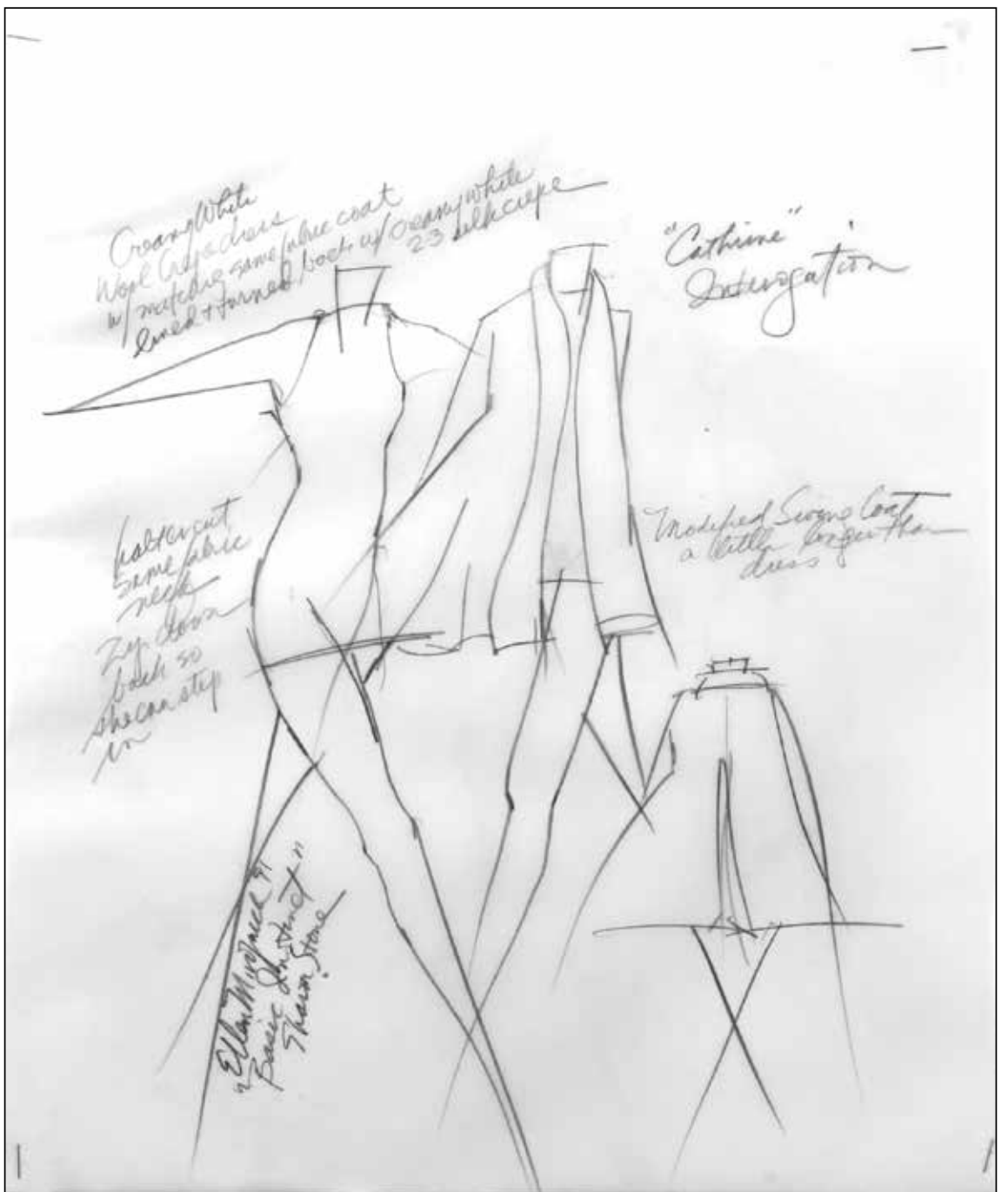


1372. *Who Framed Roger Rabbit* crew gift by Industrial Light & Magic. (Disney, 1988) Vintage original crew gift constructed of 3.5 x 2.5 x 1 in. white marble brick with engraved brass plaque affixed to the front. With text logo and production information. Cork pad on the bottom. Brass plaque exhibits some age, tarnish and pitting. In vintage good condition. **\$200 - \$300**





1373. ILM Alien head sculpture from *Fire in the Sky*. (Paramount, 1993) Cast resin alien head with long ribbed neck, expertly studio painted with added black marble eyes. Measures approx. 10.5 in. x 7 in. x 12 in. Exhibiting age and minor cracks to the surface. In otherwise very good condition. Presented by ILM in a 9.5 in. x 12 in. 14.5 in. Plexiglass case following production for executive producer Wolfgang Glattes, who kept it in his collection ever since. Comes with an LOA from Glattes. **\$1,500 - \$2,000**



1375. Sharon Stone "Catherine Tramell's" iconic "interrogation scene" costume sketch by Ellen Mirojnick from *Basic Instinct*. (Carolco, 1992) Original production sketch accomplished in pencil on 12.75 x 15.75 in. artist's vellum visible through 33 x 25.5 in. gold gilt frame. Including Mirojnick's handwritten production notes, "Catherine - Interrogation", upper right corner, and several instructive notes for the dressmakers. Signed in the lower left of image, "Ellen Mirojnick 91 'Basic Instinct' Sharon Stone". In fine condition. Accompanied by LOA from Mirojnick. From the collection of Ronald P. Marshall. **\$4,000 - \$6,000**



1374. *Hook* hand carved miniature sailing ship and film frame cube ILM crew gift. (DreamWorks, 1991) Original (2) crew gifts including (1) hand carved wooden miniature sailing ship with twig mast and detail and measuring 6 x 4 x 2 in. and (1) clear acrylic 2.5 x 3 x 2.5 in. paperweight with an integral *Hook* film frame and text logo. With engraved, "Industrial Light + Magic" on the front. Exhibiting minor handling. In very good to fine condition. **\$400 - \$600**



1376. *Twister* key crew gift created by Industrial Light & Magic. (Warner Bros., 1996) Original crew gift constructed of cast resin and metal components. The 8.5 x 6 x 4 in. crew gift is a cow-topped weather vane set atop an a-frame rooftop-shaped base. With inset etched metal plaque reading, "Twister, Special Visual Effects by Industrial Light & Magic". Electronics present in the base intended to make the vane spin, untested. Exhibiting age and wear, with some missing elements to cow and arrow. In very good condition. **\$200 - \$300**



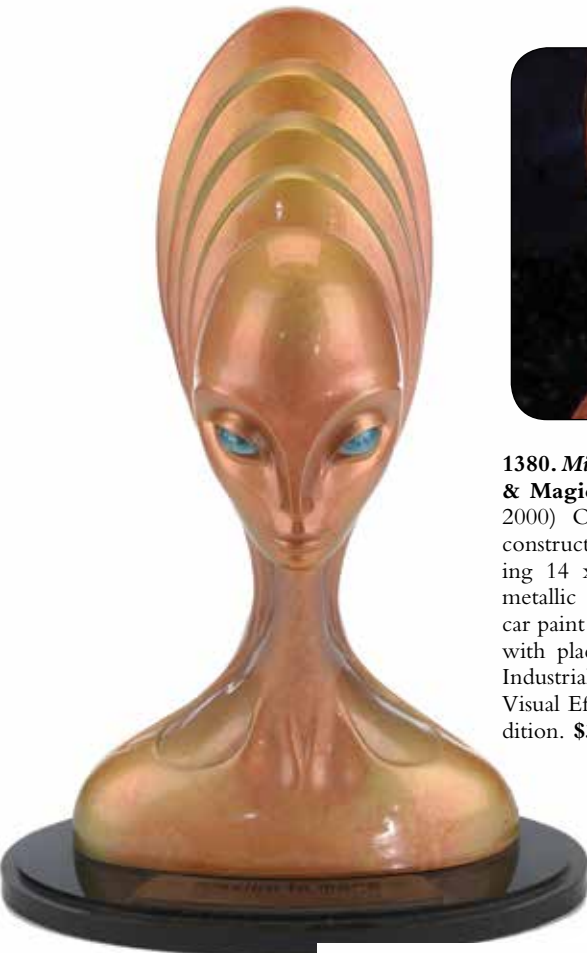
1377. Harvey Keitel "LaRocca" gun and Bill Nunn "Souther" badge from *Sister Act*. (Buena Vista, 1992) Original (2) props including (1) cast rubber Hi-Standard Sport-King Model SK-100 .22LR cal. 4-1/2" barrel semi-auto pistol with integral silencer measuring 11.25 in. x 5 in., used by the mobster "LaRocca" (Keitel) in the beginning of the film, highly visible when he murders his limo driver, and (1) leather police wallet containing a Reno-State of Nevada police ID card typed "Eddie Mulcahy" (named changed to "Souther" in the ultimate film) with an image of the character, and facing flap with metal Reno, Nevada 7-point star Lieutenant's badge. Both exhibit signs of production use. In fine condition. **\$2,000 - \$3,000**



1378. The Mummy ILM crew gift fez and The Mummy Returns ILM crew gift pen. (Universal, 1999/2001) Original (2) Mummy crew gifts including (1) *The Mummy* burgundy felt Fez with scarab embroidered patch on the front and embroidered, "The Mummy, ILM VFX crew" on the back and (1) *The Mummy Returns* metal and wood pen printed with "The Mummy Returns ILM Crew, 2001" in original box. Exhibiting age and minor handling. In very good to fine condition. **\$200 - \$300**



1379. The Perfect Storm ILM key crew gift. (Warner Bros., 2000) Original crew gift constructed of cast resin cresting wave with a ship riding the face. Expertly painted to appear as the night sea, affixed to cast resin base with The Perfect Storm text logo, and "ILM VFX Crew 99/00". Entire display measures 8.5 x 6.5 x 3.5 in. With felted bottom. In very fine condition. **\$200 - \$300**



1380. Mission to Mars Industrial Light & Magic key crew gift. (Touchstone, 2000) Original alien head crew gift constructed of cast resin bust measuring 14 x 7.5 in. Expertly painted in metallic copper and gold metal flake car paint on an integral 9.5 in. oval base with plaque reading "Mission to Mars Industrial Light and Ampersand Magic Visual Effects 1999/2000". In fine condition. **\$300 - \$500**



1381. Space Cowboys Industrial Light & Magic key crew gift. (Warner Bros., 2000) Original 3 in. round etched glass globe paperweight with text "Space Cowboys, ILM, VFX Crew" With flat-tened bottom for surface stability. Exhibiting minor wear and handling. In very fine condition. **\$200 - \$300**



1382. Pearl Harbor Industrial Light & Magic crew gift. (Touchstone, 2001) Original gilded cast resin and ribbon "medal" ILM crew gift with integral resin reinforcement within the ribbon and green felt backing on the medallion. Engraved inscription reads "Pearl Harbor, Industrial Light and Magic, scene features a bomb angled towards war ships moored in a harbor. Measures approximately 12 x 5.5 in. Exhibits minor age and handling. In very good to fine condition. **\$300 - \$500**



1383. K-19: The Widowmaker ILM Russian flask crew gift. (Paramount, 2002) Original steel flask crew gift with Russian Soviet Red Army star with hammer and sickle affixed to the front and with Lennon profile in relief on the screw on cap top. Engraved below the star, "K19, ILM, 2001". Measuring 5.5 x 3 in. and with the actual Russian maker's mark, "CCCP" stamped on the bottom. In very good to fine condition. **\$300 - \$500**



1384. Signs key crew gift from Industrial Light & Magic. (Touchstone, 2002) Original lathed miniature wooden baseball bat measuring 22 in. long. Engraved on the hitting end with, "Signs" text logo and, "Genuine ILM Visual Effects Crew 2002 Alien Back Massager". A baseball bat plays a pivotal role in the movie. Exhibiting minor handling. In fine condition. **\$200 - \$300**





1385. *Sky Captain and the World of Tomorrow* ILM engraved clock and pen crew gifts.

(Paramount, 2004) Original (2) crew gifts including (1) Big Ben brand pewter travel clock engraved with, "Sky Captain and the World of Tomorrow" on the verso, in original box and measuring 2.5 in. round and (1) metal and silicone pen engraved with, "Sky Captain and the World of Tomorrow ILM VFX crew 2004". Exhibiting minor wear and age. In very good to fine condition. **\$200 - \$300**



1389. "Frankenstein's Monster" lifes-size Universal Studios Monsters display figure for Rubies. (Universal, 1991) This fearsome, full-size Frankenstein figure was created by legendary make-up designer Michael Burnett for Rubies Costume Company. Measuring 41 x 82.5 x 24 in. on display base. With etched plaque on base featuring Universal Monsters logo and Rubies item number 90987. Some age and wear. In generally very good condition. This item is located in Minneapolis, MN and special shipping arrangements will apply. **\$1,000 - \$1,500**



1386. *Harry Potter and the Prisoner of Azkaban* ILM crew gifts.

(Warner Bros., 2004) Original (2) crew gifts including (1) wall plaque of cast resin "Dementor" on black plexiglass 8.5 x 14 in. display base with decorative etching and text logo and (1) "HP3 ILM VFX Crew 2004" baseball cap with embroidered Dementor at the front. Both exhibit minor age and handling. In very good to fine condition. **\$400 - \$600**



1387. *Van Helsing* original Industrial Light & Magic executive crew gift signed by SFX designer Carlos Huante. (Universal, 2004) Original ILM cast resin bust of "Van Helsing" (Hugh Jackman) as a Werewolf, expertly painted to resemble bronze, mounted on a 3.5 x 5 in. black pedestal base with engraved brass plaque at front reading, "Van Helsing ILM VFX Crew 2004", and signed in gold paint by the artist, "C.H.", with additional inscription, "05 NAK 06". from David Nakabayashi, creative director ILM's global art dept. Measuring approx. 11.25 x 7 in. Exhibiting minor age and wear, ear tips are chipped. In very good condition. **\$600 - \$800**



1388. *Mom and Dad Save the World* (2) "Lub-Lub" creature puppets.

(Warner Bros., 1992) Original (2) alien Lub-Lubs constructed of hollow cast fiberglass. Expertly studio painted. Mouths reveal double rows of teeth. filament attached to back of head to puppeteer the opening and closing of the hinged mouths. A square is cut out on the verso exposing interior armature, with opening on bottom of 4-toed foot for anchoring to base while filming. Measuring approx. 28.5 x 14.5 x 11 in. Exhibiting age, production wear, 1-exhibits 12 in. crack on left side of head. Feet have missing material on the bottoms. In good to very good condition. **\$300 - \$500**



1390. "Evil Ash" stunt mask with production made helmet and display bust from *Army of Darkness*.

(Dino De Laurentiis, 1992) Original display bust consisting of (1) screen worn cast foam latex rubber over the head mask with fabric collar, painted creature eyes and fitted with (1) production made cast fiberglass skull and bones helmet, with rope chinstrap. Mask and helmet are affixed to a head and shoulders fiberglass bust dressed in fabric costume, double strand of metal chain, and (1) set of production made tooled metal, tiered shoulder pauldrons. All components expertly studio finished and distressed. Complete display measures 24.5 x 25 x 15 in. Exhibiting some age and wear to latex components. This impressive display remains in very good condition. **\$1,500 - \$2,500**



1391. Bridget Fonda "Maggie" Handgun from *Point of No Return*. (Warner Bros., 1993) Original cast hard rubber over interior armature stunt Hammerli 280 handgun measuring 11 in. x 5.5 in. Expertly studio finished with silver barrel and body, wood grain upper grip, and texturized rubber lower grip. The signature weapon of "Maggie" (Fonda) in the film, posters, and other promotional material. In production used very good to fine condition. **\$1,200 - \$1,500**



1393. Jim Raposa "Donatello" creature suit head from *Teenage Mutant Ninja Turtles III*. (New Line, 1993) Original prosthetic character mask constructed of cast foam latex rubber impregnated in nylon base. The mask was part of a complete creature suit worn by Jim Raposa in the film. This mask would slip over animatronic elements worn on the actor's head, which would be remotely controlled to create expressions, moving eyes and mouth. The mask measures 10.5 x 10 x 13 in. The mask is embellished with custom made prosthetic grade false eyes and cast resin teeth and gums completing the display. Finished with a purple fabric bandit's mask. Exhibiting age and minor wear. The latex remains supple and intact. The mask has been sensitively refurbished and now presents in production used fine condition. **\$5,000 - \$7,000**



1392. Jim Raposa "Donatello" creature suit from *Teenage Mutant Ninja Turtles III: Turtles in Time*. (New Line, 1993) Original full creature suit constructed of cast foam latex rubber over body suit and embellished with cast resin, leather, fabric and multi-media components. The suit was sculpted on a body cast of the actor and expertly painted and finished in characteristic colors. The body is ornamented with leather harness, knee and elbow pads. The prosthetic mask is also constructed of cast foam latex rubber impregnated in a nylon base. This mask would slip over the actor's head while wearing animatronic elements the mask retains the custom prosthetic grade eyes, cast resin teeth and lavender bandit's mask. The entire figure measures 37 x 73.5 x 26 in. Exhibiting age and wear with some cracking of materials and paint. In good to very good condition. **\$10,000 - \$15,000**



1394. *Teenage Mutant Ninja Turtles* hero mutagen vial. (Paramount, 2014) Original Mutagen vial prop constructed of clear acrylic cylinder with cast resin end-caps expertly studio painted to appear as oxidized metal. Interior contains green "radioactive ooze" suspending 2-detailed plastic, liquid filled orbs. Measures 8.25 x 2.25 in. Exhibiting production age and handling. Some leakage of liquid. In production used very good condition. **\$3,000 - \$5,000**



1395. Wesley Snipes "Simon Phoenix" working illuminating computer kiosk unit from *Demolition Man*. Mounted to the wall of the museum, super criminal Simon Phoenix (Snipes) uses this computer kiosk in the "Hall of Violence" wing as he searches for future weapons. Constructed of wood, metal and plastic components. Working center monitor is not present, but both left and right displays illuminate when plugged into a standard 110v outlet. Left illuminates "Ego Boost" and right illuminates "?" and "Guns" beneath text reading "Los Angeles in the 20th Century". Measures 49.5 x 17.5 x 14.25 in. One vacuum formed plastic wall mount is cracked around the metal support. From the archives of Modern Props / John Zabucky. **\$1,500 - \$2,500**



1396. Custom polished aluminum chair from *Demolition Man* and *Austin Powers: The Spy Who Shagged Me*. (Warner Bros., 1993; New Line, 1999) High-tech polished aluminum chair seen at the 2032 San Angeles Police Department in *Demolition Man*. Later used on the set of Dr. Evil's (Mike Myers) secret volcano lair in *Austin Powers: The Spy Who Shagged Me*. Measures 51 in. tall x 25 in. wide x 22 in. deep. Fine condition. From the archives of Modern Props / John Zabucky. **\$600 - \$800**



1398. *Jurassic Park* prop fossilized T-Rex claw. (Universal, 1993) Original prop constructed of cast resin with textured surface to appear as fossilized claw, measuring approx. 4.25 x 2 x 1.65 in. In fine condition. **\$400 - \$600**



1397. *Fire in the Sky* first unit clapperboard from First AD/Producer Wolfgang Glattes. (Paramount, 1993) Original clapperboard with hinged wooden clapsticks at top with black-and-white interleaved diagonal lines, plexi-glass whiteboard slate with imprinted fields for "B Roll 204", "Scene: 144-C", "Take: 2", "Date: 9-30-92", "Fire In The Sky", "Director: R. Liebermaniac [sic]", and "Camera: B. Pope", handwritten in dry erase ink, or embossed. Retaining some marker on the slate surface. Measuring 11 x 9.25 in. In production used very good condition. **\$400 - \$600**



1399. Laura Dern "Ellie Sattler" signature shirt and boots from *Jurassic Park*. (Universal, 1993) Original (2) costume pieces including (1) Gap brand rusty salmon long-sleeve button-up with 1-left chest pocket and cuffed sleeves, size "M", and (1) pair Guess brand brown leather boots, retaining internal handwritten, "Laura #1" in black ink. Exhibiting age and production wear, vinyl uppers on boots exhibit deterioration. In good condition. **\$2,000 - \$3,000**



1400. *Jurassic Park* T-Rex tooth and arm claw. (Universal, 1993) Original (2) screen used T-Rex FX pieces including (1) 4 x 2 in. cast resin Tyrannosaurus Rex tooth, displayed on a 3.75 x 4 x .75 in black painted wooden base and (1) cast resin, foam-filled 4 x 1.75 in T-Rex claw mounted to a 3 x 3 x .75 in. black painted wooden base. Realistically studio painted and finished. A spectacular example of special effects art and craft and a rare piece of one of the most famous dinosaurs in movie history. Exhibiting minor production wear and handling. In production used, fine condition. **\$2,000 - \$3,000**



1401. Jeff Goldblum “Ian Malcolm” signature leather jacket from *Jurassic Park*.(Universal, 1993) Original North Beach brand leather coat with short collar, peaked lapel, 1-chest and 2-hip pockets, with 3-button cuffs. Highly visibly, signature piece, from one of the most iconic Spielberg films. The wishbone-shaped repair to the leather at the right shoulder is readily visible in production stills from the film. Exhibiting production wear with seam tear on right hip pocket. In very good condition. **\$4,000 - \$6,000**



1402. Jeff Goldblum “Ian Malcolm” signature silver eagle ring from *Jurassic Park*.(Universal, 1993) Original solid sterling silver ring with relief eagle motif, 1-red and 1-blue turquoise stone, and stamped “Sterling” and “T” on interior band. Measures approx. 1 x 1 x 1 in. Exhibiting expected patina. In very good to fine condition. **\$600 - \$800**

1403. Jeff Goldblum “Ian Malcolm” signature black shirt from *Jurassic Park*.(Universal, 1993) Original long-sleeve black silk button-up shirt with mandarin collar and cuffed sleeves. Highly visible, signature piece, worn in one of the most iconic Goldblum scenes/poses of all time. Exhibiting production wear, with a 2-inch tear along 5th button hole seam. In good to very good condition. **\$1,500 - \$2,500**





1404. **Jurassic Park license plate.**(Universal, 1993) Original metal license plate measuring 12 x 6 in. with laminated paste-up logo and “27”. Exhibiting minor production wear. In very good condition. \$3,000 – \$5,000



1405. **Jurassic Park amber rock with trapped mosquito promotional prop.**(Universal, 1993) Original cast resin stone with constructed artificial mosquito. Measuring 5 x 3 x 2 in. The area surrounding the central smooth amber “window” portion with embedded prop prehistoric mosquito is expertly painted and finished to appear as craggy rock. Exhibits minor wear. In very good condition. \$600 – \$800



1407. **Jeff Goldblum personal Jurassic Park crew t-shirt.**(Universal, 1993) Original white cotton crewneck short-sleeve tee with silkscreened retro style graphic on the front, size “XL”. In fine condition. \$200 – \$300



1406. **Jeff Goldblum personal Jurassic Park crew jacket.** (Universal, 1993) Original Sichel brand black jacket with brown leather pointed collar, belted sleeve cuffs, 2-hip flap pouch pockets, embroidered *Jurassic Park* logo on left pocket, interior lined in black and taupe hounds tooth fabric, size, “M”, with snap button front closure. In fine condition. \$300 – \$500



1408. **Jeff Goldblum personal Jurassic Park crew t-shirt following the devastating hurricane Iniki.**(Universal, 1993) Original white cotton crewneck short-sleeve tee with black screen print bone dino and “I Got Blown Away at Jurassic Park, Kauai, 1992”, with studio graphics on back, size, “L”. The historic hurricane devastated the film sets and forced the entire cast and crew into shelter, Spielberg and his crew managed to capture storm sequences before the main storm hit the island, those sequences were included in the film. Exhibiting age. In very good condition. \$200 – \$300



1409. **Jurassic Park themed ceramic platter gifted to Laura Dern by Jeff Goldblum.** (Universal, 1993) Original whimsical 15.5 x 13.25 x 1.15 in. serving platter featuring cartoon portraits of “Ellie” (Laura Dern), “Ian” (Jeff Goldblum), “Grant” (Sam Neill), with painted “laura birdy” on the front, and “Roses are red, violets are blue – I’m the Gaga Man – Boo, Love Jeff” on the back. Exhibiting some wear, with 2-small chips on the underside, 1-on the front. In very good condition. \$200 – \$300



1410. **Jeff Goldblum personal autographed oversized framed photo of him on Hawaiian set of The Lost World: Jurassic Park.**(Universal, 1997) Original color photo of Goldblum with crew members in professional 27.25 x 16 in. frame with 18.5 x 7.25 in. visible through mat, signed “Jeff Goldblum” on the back in black ink. Exhibiting only minor wear. In very good to fine condition. \$200 – \$300



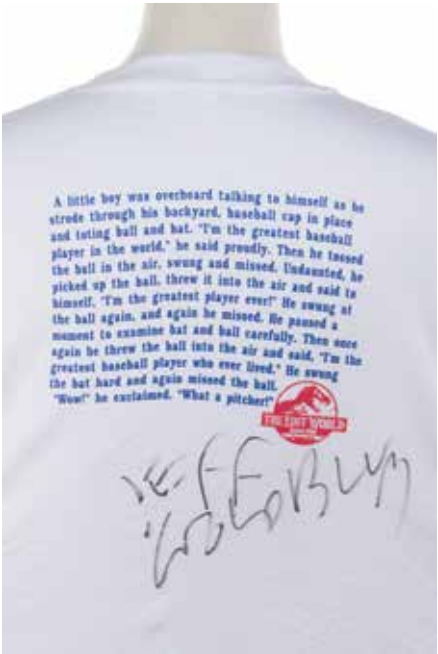
1411. Jeff Goldblum (2) personal artworks and charity t-shirt featuring dinosaurs and UFOs to commemorate *Jurassic Park* and *Independence Day*.(Universal/TCE, 1993-1996) Original (3) personal items including, (2) framed illustrations accomplished in pencil and artist's markers in 12 x 15 in. frames, 1-signed "Jeff Goldblum" and initialed "JG", and (1) off-white crewneck short-sleeve tee with graphic inspired from 1-of the drawings. Exhibiting minor wear. In very good to fine condition. **\$300 - \$500**



1413. Mosasaurus exhibit light set piece from *Jurassic World*. (Universal, 1997) Original perimeter light from the Mosasaurus tank. Constructed of wooden components assembled and painted to appear as silver metal and outfitted with a red beacon light on the top. Highly visible during the Mosasaurus feeding demonstration on posts ringing the tank. The set piece measures 12 x 10.5 x 5 in. and retains wires and electronics (untested) and has a mounting slot cut out of the back. Exhibiting production wear and minor handling. In very good to fine condition. **\$1,200 - \$1,500**



1412. Jeff Goldblum personal script from *The Lost World: Jurassic Park*, lenticular button, and autographed action figures. (Universal, 1997) Original collection of Jeff Goldblum personal items including (1) *The Lost World: Jurassic Park* studio bound and bradded 127-page script written by David Koepp, based on the novel by Michael Crichton, dated June 21, 1996 on the title page, (1) unopened *Jurassic Park* "Ian Malcolm" Chaos Effect action figure, package measuring 9 x 11.85 x 1.75 in. signed top right, "Jeff Goldblum", (1) *Jurassic Park* lenticular button with hidden T-Rex measuring 2.25 in. diameter, and (1) unopened *Independence Day* iD4 "David Levinson" action figure with functional floppy disc, signed top right, "Jeff Goldblum", measuring 7.45 x 13.65 x 2 in. Exhibiting age and wear, packages are slightly bent with some creasing and bumped corners. In very good condition. **\$200 - \$300**



1414. Jeff Goldblum personal *The Lost World: Jurassic Park* inside joke autographed t-shirt. (Universal, 1997) Original white cotton crewneck short-sleeve tee with silkscreened quote and *Lost World* logo on the back, autographed, "Jeff Goldblum". In fine condition **\$200 - \$300**



1415. Jeff Goldblum personal lenticular 1-sheet poster from *The Lost World: Jurassic Park*. (Universal, 1997) Original 27 x 40 in. US special advance lenticular poster. Image alternates between the film logo and a giant t-rex head bursting through the same. Some light scuffing and handling. In generally very good to fine condition. Originally from the collection of Jeff Goldblum, who reprised his iconic role as Ian Malcolm in the film. **\$400 - \$600**



1416. *Jurassic Park* "Velociraptor" claw.(Universal, 1993) Original Raptor claw constructed of solid cast resin, expertly studio painted and distressed with great detail to appear aged, calcified and ridged. The claw measures approx. 4 x 6 in. with embedded rod at the bottom of the piece attached to a 4 x 4 x .75 in. wooden display base. Exhibiting minor age and production wear. In fine condition. **\$1,500 - \$2,500**



1417. Phil Tippett “Garthok” stop-motion puppet from *Coneheads*.(Paramount, 1993) Original screen-used stop-motion animation puppet constructed of cast foam latex rubber over articulating armature expertly studio painted and finished with resin tusks, claws, central horn in the crown of the head, teeth, and with bristle brush hairs on the back and a tiny brass ring through the nose. The figure measures 13 x 13 x 14 in. Displayed on a professional resin-coated carved foam base measuring 20 in. x 13 in. with a 16.5 in. tall totem. With printed plate on the front reading, “Coneheads - Garthok - Stop-motion Puppet”. Exhibiting rigidity to the legs and fingers, all other foam rubber areas remain supple. In screen-used very good to fine condition. **\$12,000 - \$15,000**



1418. John Goodman “Fred Flintstone” and Rick Moranis “Barney Rubble” costumes from *The Flintstones*. (Universal, 1994)

Original (2) costume pieces including (1) “Fred” signature tan and “sabretooth” print chamois-like knee-length tunic with integral stamped snakeskin patterned turquoise collar, matching turquoise clip-on leather tie and snap and velcro back closure. Handwritten “Fred #1” in ink on the interior and (1) “Barney” signature brown suede leather knee-length tunic with lace up front closure and hidden angled zipper front closure. Exhibiting production wear and age. In fine condition. *Provenance:* Christie’s Auction 5425. Lot 143. Dec. 2008. **\$1,500 - \$2,500**



1419. *The Flintstones* collections of props including John Goodman “Fred Flintstone” cup and “Dino’s” bone and more. (Universal, 1994) Original modern Stone Age props and set pieces including (1) cast polyfoam baseball, (1) cast resin baby spoon, (1) cast resin “Dino” Roc-Bone doggie treat, (1) cast resin dinosaur drink stirrer, (1) cast resin “Fred’s” cup, (1) cast resin sundial watch on leather armband, (1) bracelet and (8) cast resin rings. Ranging in size from 7.5 in. long to 5 x 5.5 in. All expertly finished and distressed to appear ancient and weathered. Exhibiting production wear and age. In very good condition. **\$300 - \$500**



1420. “Jaffa” staff used in the film *Stargate* as well as *Stargate: SG-1* tv series. (Carolco, 1994) Original rare Jaffa staff weapon used in the Kurt Russell sci-fi movie *Stargate* and then subsequently “handed down” and used on the hit TV show *Stargate SG-1*. This hero prop can be seen used by the Jaffa at various points throughout the movie and subsequent TV series. The highly detailed weapon is constructed of fiberglass cast over an internal steel-enforcing armature. The staff measures 84.5 in. long, features intricate engravings and embellishment along the shaft and head and has been expertly painted with a bronze finish and a variety of multi-colored highlights. Exhibiting only a few minor scuffs from production use. This amazing original screen-used prop is one of only a few still know to exist. In very good to fine condition. **\$2,500 - \$3,500**





1421. *The Shadow* (175+) printed and hand embellished storyboard art. (Universal, 1994) Original (175+) photocopied storyboard pages accomplished on 8.5 x 11 in. loose leafs, hand embellished with colored artist pencil, ink and pastepup elements and with scenic annotation and notes in the margins. The panels primarily depict action sequences from the adventure film. With an average of 3-storyboard panels per page. Exhibiting production wear and handling. In very good condition. **\$800 - \$1,200**



1422. Kirsten Dunst "Claudia" doll from *Interview with the Vampire*. (Warner Bros., 1994) Original Victorian-style soft body doll measuring 17.5 x 9 in. and constructed of stuffed fabric body, porcelain head, hands and feet, applied hair and purple satin dress with ribbon and grey fringe trim, rhinestone and metal accents, matching hat and white leather shoes. Realistic blue glass doll eyes complete the figure. Belonging to "Claudia" (Kirstin Dunst) a vampire forever trapped in a child's body. In the film, the character amassed a collection of dolls created in her likeness - one presented to her each year on the date of her "birth into darkness". Exhibiting minor production handling. In fine condition. **\$600 - \$800**



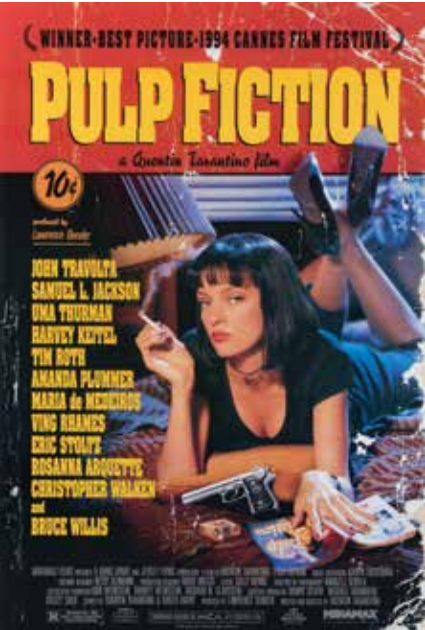
1423. Jean Tripplehorn "Helen" signature netted top from *Waterworld*. (Universal, 1995) Original open weave crop top with wide neck with open rope lacing detail on cap sleeves and mid-neck, and bias cut hemline. Signature piece worn beneath leather tank (not included). Retaining paper costumer's tag handwritten, "Helen Chg#2, #2 Top" on one side, and production notes on the other. Exhibiting production wear. In very good to fine condition. **\$300 - \$500**



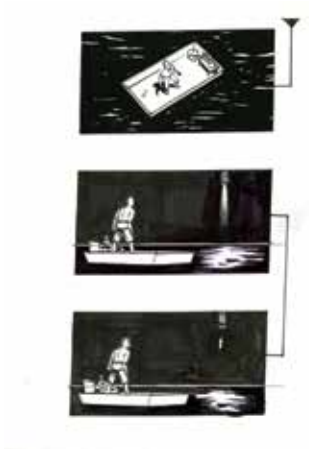
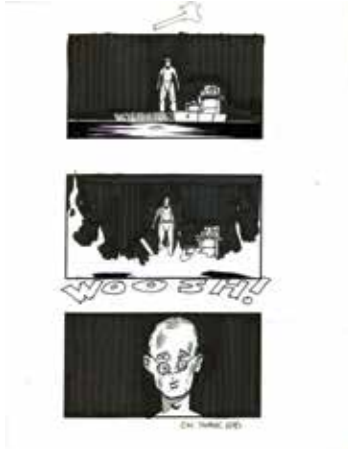
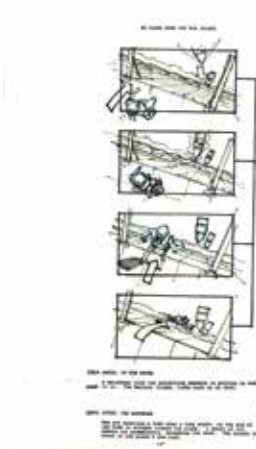
1424. *Interview with the Vampire* scorched period Soldier portrait. (Warner Bros., 1994) Original massive framed giclée print on stretched canvas of a Colonial Soldier, measuring 45.75 x 3 x 58 in., expertly studio distressed to appear as an aged, scorched and dilapidated oil painting. Retaining hanging hardware on the verso. Pristine version of this painting is highly visible in plantation dining room, this distressed version is visible in "Armand's" (Antonio Banderas') catacomb apartment. Exhibiting studio distress as seen on screen. In production used fine condition. **\$300 - \$500**



1426. Dennis Hopper "Deacon" Napoleon hat from *Waterworld*. (Universal, 1995) Original rigid black leather Napoleon hat with decorative twine and strings on front, interior leather head band and straps, retaining handwritten "CF" and "#5" in black ink. Expertly studio distressed and aged to appear dystopian, a fitting relic to grace the doomed "Smoker" tyrant suffering the "little man's complex". Exhibiting expected distress and rigidity. In very good condition. **\$400 - \$600**



1425. *Pulp Fiction* US 1-sheet poster. (Miramax, 1994) Original 27 x 40 in. US 1-sheet poster for Tarantino's seminal take on classic crime subgenres. Rolled, never folded. Light handling wear. Otherwise in fine condition. **\$200 - \$300**



1427. Original (135+) storyboard collection with production storyboard copies from *Waterworld*. (Universal, 1995) Original collection of (135+) storyboards accomplished in graphite, blue pencil, and ink on 8.5 x 11 in. paper, some with handwritten production notes and or paste-up elements, some pages copied. Exhibiting age, production wear and handling. In very good to fine condition. **\$400 - \$600**





1428. Tom Hanks “Forrest Gump” iconic bus stop bench from *Forrest Gump*. (Paramount, 1994) While waiting at a bus stop, Forrest Gump begins telling his fantastic life story to various strangers sitting near him on a bench. In the film plot, after retelling each chapter in his life, a different person sits beside him on the bench and listens to his progressing story. The bus stop bench has come to symbolize “Forrest’s” loveable and simple character (the movie poster art features a shortened version of the bench). Measuring 118 in. long x 38 in. tall x 27 in. wide, the vertical pylon supports are crafted of concrete/fiberglass composite. Stained wooden slats span the pylons to make a fully functional bench. As is often the case with film props, a number of benches were used on the set of *Forrest Gump*, one resides at The Savannah History Museum, where the bus stop scenes were filmed. A brass commemorative brass plaque is riveted on the wood at the center which reads: “I’m Forrest, Forrest Gump. People call me Forrest Gump. -Forrest Gump 1994-” The consignor acquired this piece directly from Paramount Pictures in the mid-1990s. Exhibiting some cracking to bench supports. Special shipping arrangements will apply. **\$12,000 - \$15,000**



1429. *Jumanji* screen used Crocodile. (TriStar, 1995) Original gigantic lifelike Crocodile prop constructed of foam latex skin over polyfoam core with floppy internal armature. The crocodile is finished with expert and hyper-realistic paint and reptilian eyes. The entire prop measures 15 feet long x 6 feet wide x 30 in. tall. Exhibiting age, production wear, some cracking to jointed areas and paint crazing. Internal mechanicals unexamined. In production used very good condition. **\$4,000 - \$6,000**



1430. *Jumanji* Pelican full-size animatronic puppet. (TriStar, 1995) Original lifesize cable-operated animatronic pelican puppet constructed of cast resin, fiberglass, hard rubber, applied feathers and other mixed-media. Finished with prosthetic grade glass eyes. Constructed of 3-separate components, 1-head attaches to 1-body, which rests on 1-hollow rock under which a puppeteer was concealed for operating the figure when filming the Pelican sequences. The puppet was designed to interact with live performers, flap its wings, peck and crane its neck realistically. The rock set piece now serves as a base with a *Jumanji* game board created for and attached to display. Highly visible when the creature is on a large river rock protecting the game board from a pilfering "Alan Parrish" (Robin Williams) The impressive figure and display measure approx. 64 x 36 x 47 in. Exhibiting production wear. In very good to fine condition. **\$6,000 - \$8,000**



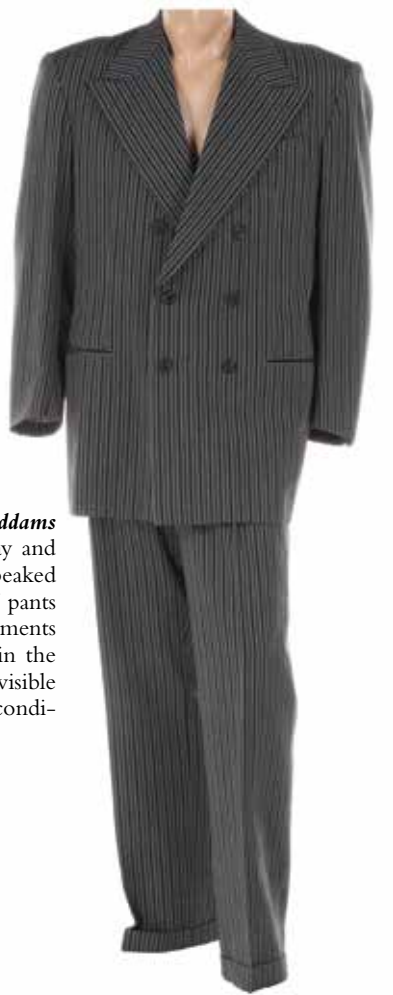
1431. *Space Truckers* prop rifle with barrel shroud. (Warner Bros., 1995) Original static prop rifle constructed of cast hard rubber, expertly studio painted gun metal gray, black, and silver, with 3-red and black logo stickers affixed on sides, and 1-letter "E" decal affixed on right side of weapon. Measures approx. 24.5 x 12 x 4 in. Exhibiting production wear and handling, scuffing, chipping and crazing to the painted surfaces. In good to very good condition. **\$400 - \$600**



1433. "Goro" screen used costume from *Mortal Kombat* on a lifesize display figure. (New Line, 1995) In the martial arts fantasy film *Mortal Kombat*, inspired by the video game, hero "Liu Kang" (Robin Shou) fights his way through a throng of skillful opponents. But no enemy is more frightening than the 4-armed, gigantic Shokan warrior "Goro", voiced by Kevin Richardson. This 92 in. tall x 70 in. wide figure is an exact fiberglass duplicate of the animatronic-suited character seen in the film. It was created simultaneously from the same molds as the animatronic figure, and by the same artists, and was used in publicizing the film. The figure is dressed in the original screen-used costume of loincloth with oval buckle, leather studded gauntlets, hair tie and actual hairpiece. Free-standing with pipe and bracket mounting hardware on the lower back. In fine condition, ready for display. This item is located in Minnesota and special shipping arrangements will apply. **\$4,000 - \$6,000**



1432. Raul Julia "Gomez Addams" signature suit from *The Addams Family Values*. (MGM, 1994) Original (2) piece signature slate gray and navy pinstripe wool suit including (1) double-breasted jacket with peaked lapels, 2-hip flap pockets, breast pocket and (1) matching pair of pants with zipper and hook and eye front closure and short cuffs. Both garments retain the internal Barbara Matera maker's bias label handwritten in the jacket, "Mr. Julia #2" and in the pants, "Mr. Julia". This suit is highly visible throughout the movie. Exhibiting minor production wear. In fine condition. **\$1,500 - \$2,500**





1434. Igancio Carreno (Sylvester Stallone's stunt double) "Judge Dredd" helmet from *Judge Dredd*. (Hollywood Pictures, 1995) Original futuristic helmet constructed of cast fiberglass shell expertly painted navy blue with bold red edge accents and with tinted acrylic double visor. Embellished with a cast gold metal "Street Judge" badge at the front forehead and the interior is padded to provide comfort. Foam fitted on interior for comfort of wearer. This Judge Dredd hero helmet was worn by "Dredd's" (Sylvester Stallone) stunt double Igancio Carreno throughout production. Measuring 8 x 9 x 10 in. Exhibiting production wear, age and marring to some surfaces. In very good to fine condition. **\$1,500 - \$2,500**



1435. Sylvester Stallone "Judge Dredd" badge from *Judge Dredd*. (Hollywood Pictures, 1995) Original cast vacuum formed plastic badge in the shape of a shield with sculptural eagle and stars. The 2.5 x 3.5 in. prop badge is gold metallized with embossed "Dredd" on an integral banner across the front. With safety pin back and adhesive tape on the verso. A uniform costume piece worn by "Judge Dredd" (Stallone) throughout the movie. Exhibiting production wear and minor age. In very good to fine condition. **\$1,500 - \$2,500**



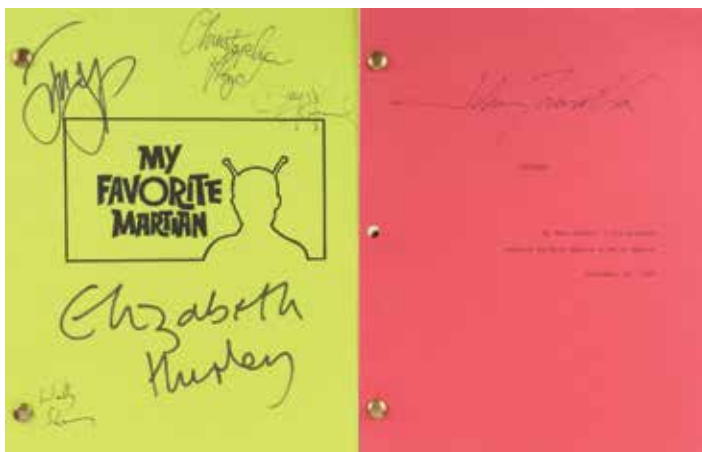
1436. *Judge Dredd* "Rico", "Hershey" and "Brisco" Judge badges. (Hollywood Pictures, 1995) Original collection of (3) cast gold metal Judge badges including (1) "Rico" (Armand Assante), (1) "Hershey" (Diane Lane) and (1) "Brisco" (Lex Daniel) badge. All 3-shield shaped badges feature character names on the front and pin posts and locking caps on the verso. The Brisco badge is missing the pin back posts. Measuring approx. 3.5 x 2.5 in. Exhibiting some age and production wear in very good to fine condition. **\$1,500 - \$2,500**



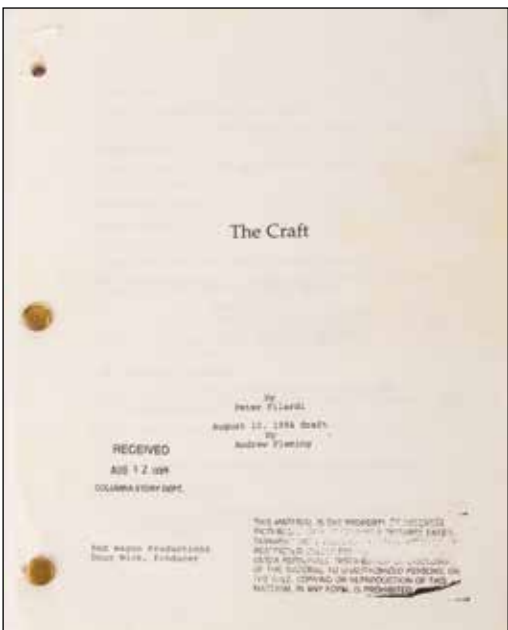
1437. "Street Judge" hero handcuffs with keys from *Judge Dredd*. (Hollywood Pictures, 1995) Original prop handcuffs constructed of steel with riveted, single-tooth clasps and central hinged link that allows the cuffs to fold. Manufactured in Spain, the silver cuffs were painted gold by production. Measuring 8.5 x 3.5 in. unfolded. Accompanied by a set of 2-working keys. Prop visible as costume pieces in scenes with "Street Judges" Exhibiting wear and gold paint loss. In good to very good condition. **\$500 - \$700**



1438. Jeff Bridges “Wild Bill Hickok” costume from *Wild Bill*. (United Artists, 1995) Original Western period (2) piece costume including (1) blue wool tailcoat with velvet collar, peaked lapel, black grosgrain ribbon piping at lapels and down front, black self buttons, black velvet cuffs, 1-grosgrain ribbon trimmed chest slash pocket and (1) pair of taupe trousers with zipper front closure and cuffed hems. Both retain internal “Western Costume” bias labels with typed, “Jeff Bridges”. Exhibiting minor production wear and handling. In very good condition. **\$600 - \$800**



1439. *Michael* script signed by John Travolta and *My Favorite Martian* script signed by Christopher Lloyd, Darryl Hannah, Jeff Daniels and others. (1995/1997) Original (2) studio bound and bradded scripts including (1) *Michael* 116-page draft script written by Pete Dexter and Jim Quinlan and rewritten by Nora and Delia Ephron and dated November 14, 1995. Signed on the cover, “John Travolta” and (1) *My Favorite Martian* 116-green page shooting script written by Sherri Stoner and Deanna Oliver with revisions by Mark Steven Johnson, Barry Fanaro and Mort Nathan and signed on the cover by Christopher Lloyd, Darryl Hannah, Jeff Daniels, Elizabeth Hurley and Wally Shawn. Both in very good to fine condition. **\$200 - \$300**



1440. *The Craft* Shooting script. (Columbia, 1996) Original studio bound and bradded 118-page Shooting script written by Peter Filardi, dated August 10, 1994 on the title page written by Andrew Flemming. Retaining studio ink-stamp: “received august 12 Columbia story dept.” with spurious highlighter throughout. Exhibiting wear and handling to the cover, with top brad missing, and 2-of 3-hole punches breached. Content remains in very good condition. From the collection of Construction Coordinator Hendrick G. Wynands. **\$200 - \$300**



1441. Tom Cruise “Jerry Maguire” original cap, business card, flight tickets and other ephemera from *Jerry Maguire*. (TriStar, 1996) Original (13) props including (1) black wool snap back baseball cap with white embroidered, “Team Cushman”, (2) paper press box badges measuring 2.75 x 5 in. on ball chains, (4) pink paper “While You Were Out” slips measuring 4.25 x 5.5 in., (2) handwritten notes on Jerry Maguire personal stationary measuring 3.65 x 6 in., (1) 2 x 3.5 in. Jerry Maguire Company business card, (1) United Airlines ticket folio with 4-boarding passes, and (2) clear Jerry Maguire return address labels. Exhibiting production wear. In very good to fine condition. **\$1,000 - \$1,500**



1442. *James and the Giant Peach* (7) stop motion components including “James” and “Cocooned Aunts”. (Disney, 1996) Original collection of (7) “James” puppet components measuring from 2.5 x 2 in. to 2.5 x 3 in. including (2) cast resin heads 1-full with bare head back and 1-1/2 head, painted and finished with small bead eyes affixed (1-missing), (1) cast resin skull cap portion with magnets for affixing to skull (not present) and (2) cast foam latex rubber shell pieces 1- face and 1-head of sculptural hair, both unpainted, (1) “Aunt Spiker” and “Aunt Sponge” cocooned in spider’s web and suspended from a winch, constructed of cast resin components, metal rods, foam latex rubber and multimedia. The wrapped aunts measure 11 x 4 in. with a metal rod protruding from the bottom for animation purposes. The winch construction measures 6 x 6 in. with a 17 min. long animating rod affixed. The aunts are connected to the winch by a rod wrapped in blue tape for blue screen FX removal with a spider web thread present, and (1) miniature 2.5 in. clear acrylic pitcher filled with amber resin “liquid” and latex rubber foam head with half the pitcher cut away to allow for content to be manipulated from the non-camera side. Exhibiting minor production wear and use. In very good to fine condition. **\$800 - \$1,200**





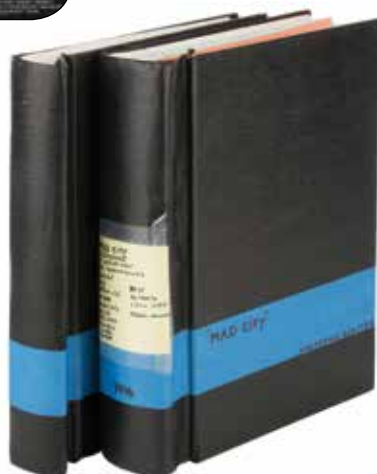
1443. Sheldon Leonard Honorary Life Membership Director's Guild Award. (1996) Original unique glass eagle award constructed of a blown glass eagle measuring approx. 9.25 x 6 x 9 in. mounted atop a 5.5 x 5 x 2 in. black wood base with felt footer, featuring a silver plaque reading "Sheldon Leonard, In appreciation for years of devotion and service to your fellow members. Directors Guild of America, September 27, 1996". In 1995 he received a lifetime membership into the Director's Guild of America. Accepting the honor, he quipped, "Giving a lifetime membership to a guy 88 years old--big fucking deal!". In fine to very fine condition. Provenance: Profiles in History, Auction 8, Lot 435 **\$3,000 - \$5,000**



1444. Titanic 1st Class Lounge window set piece from *Titanic*. (TCF, 1997) Original set piece from the epic and tragic love story. In the blockbuster movie, the ship is as much a character as any of its passengers. James Cameron and his crew spared no expense or effort in bringing the doomed luxury liner back to life. This window set piece is an example of that detail. Constructed of wood, cast plastic and smoked glass components and measuring 41 x 28 x 5 in., this window was a part of the 1st Class Lounge set in the production. Rescued from its filming location at Rosarito Beach in Mexico, the piece exhibits production wear, weathering and some surface loss. Overall in good to very goods condition. **\$1,000 - \$1,500**



1447. *Titanic* 1st Class Dining Chair. (TCF, 1997) Original first-class dining chair. Constructed of lathed wooden legs, frame and arms, and featuring green vinyl padded cushions on the seat and backrest. Vinyl seat has been professionally refurbished. Measures approx. 37 x 21 x 20 in. Exhibiting minor signs of production wear. In fine condition. Comes with a COA from Twentieth Century Fox. **\$800 - \$1,200**



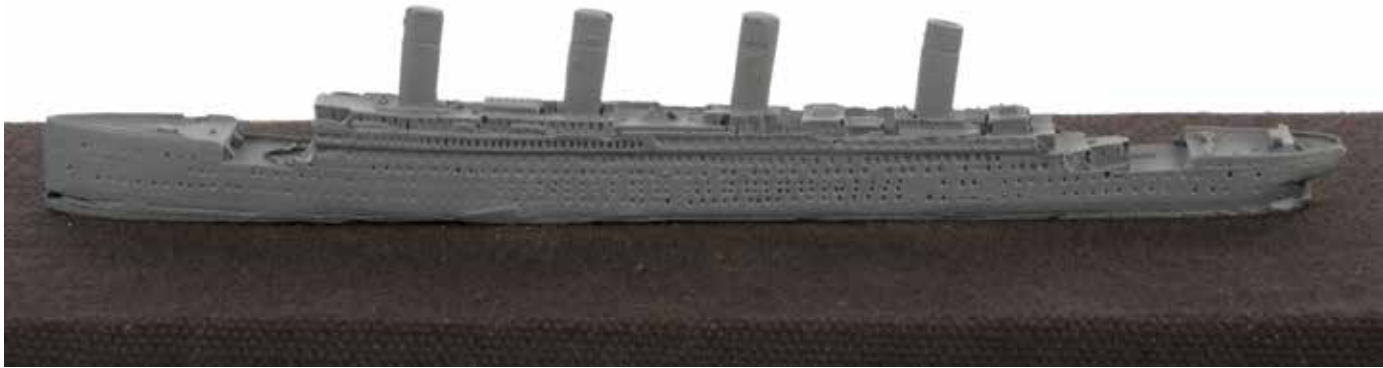
1446. *Mad City* script and production bible from first AD/producer Wolfgang Glattes. (Warner Bros., 1997) Original (2) album style production binders including (1) 131-page Final Draft script written by Tom Matthews, dated August 5, 1996 on the title page, with many pages having circled scene numbers in black ink, and "Wolfgang Glattes Final Script" handwritten in black in black ink on the title page, and (1) highly detailed production bible with (400+) pages of shot lists, budget breakdowns, cast and crew lists, locations info, set design sketches, call sheets, and much more. Both binders have strips of blue gaffer tape across the covers with handwritten, "Mad City, Wolfgang Glattes" in black ink. Large binder has handwritten table of contents on yellow post-it tipped to spine. In production used very good to fine condition. **\$200 - \$300**



1445. Bernard Hill "Captain Smith" wool trousers from *Titanic*. (TCF, 1997) Original pair of navy blue wool trousers with button front closure and buttons for attaching suspenders (not included). Highly visible worn by "Captain Smith" (Bernard Hill) throughout the film. Retaining internal, "Dominic Gherardi" bias label with typed, "Bernard Hill September 1996". Exhibiting minor wear and age. In production used fine condition. **\$400 - \$600**



1448. *Titanic* wooden Marmalade crate and slat fragment. (TCF, 1997) Original wooden crate prop with reversed stenciled lettering for FX shots reading, "Wilkin's Tiptree Marmalades Titanic Southampton" on 2-sides, and "2 Dozen Assorted 1LB Orange Marmalades" on 2-sides. Expertly studio distressed and aged to give appearance of a well-worn cargo crate. Measures 18.5 x 11.25 x 11.5 in. Also included: 1-fragment of another marmalade crate with reverse stenciled "Assorted 1LB Orange", measures 11.25 x 11 x 1.5 in. Exhibiting studio distressing, age and production wear. In very good to fine condition. **\$200 - \$300**



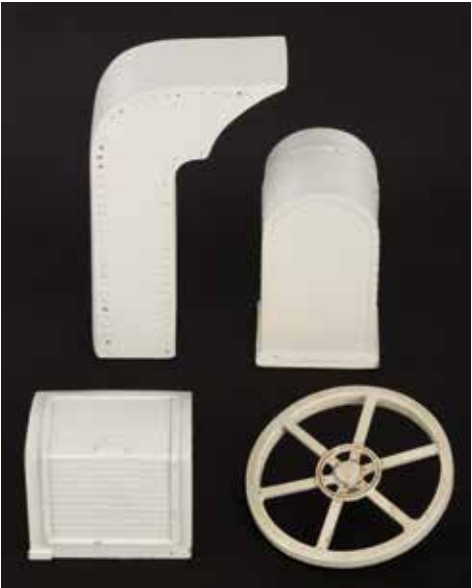
1449. Original FX model miniature Titanic ocean liner from *Titanic*. (TCF, 1997) Original cast resin miniature created for a nighttime time-lapse sequence showing the practical ship sinking. This method was ultimately discarded in favor of the now-iconic CG sequences. Measuring approx. 5 x 1 in., mounted on a cloth-covered base in a 10.25 x 3.85 x 3.85 acrylic case. Unexamined out of case. In fine to very fine condition. **\$1,000 - \$1,500**



1450. *Titanic* filming miniature Valve Wheel and Barrel. (TCF, 1997) Original (2) filming miniature set pieces including (1) cast resin 10 in round valve wheel painted red and with screws in the hub for affixing to the set, expertly finished to appear as worn, painted iron and (1) cast resin 5 x 3.5 in. miniature expertly studio painted to appear as a wooden staved barrel with metal hoops. Both pieces were used in the miniature and model-heavy production of the blockbuster movie. Exhibiting production wear and light handling. In very good to fine condition. **\$300 - \$500**



1451. Marlon Brando “McCarthy” watch from *The Brave*.(Majestic Films, 1997) Original Acqua brand water resistant silver watch with a stainless steel expansion band and case, 2-decorative silver panels with 2-large turquoise stones, and a brushed stainless steel face. Fashioned in a Native American/Southwest style. Exhibiting light age and production wear. Mechanicals untested. In production used very good to fine condition. **\$600 - \$800**



1452. *Titanic* (4) ship parts filming miniatures.(TCF, 1997) Original (4) cast resin miniature ship parts expertly studio painted white, measuring from 1 x 3 x 1.25 in. to 4.75 x 2.5 x 1 in. Exhibiting minor production wear and handling. In production used very good to fine condition. **\$200 - \$300**



1453. *Titanic* model miniature chair. (TCF, 1997) Original miniature stateroom chair constructed of resin-coated cast rigid polyfoam with black wooden seat and legs, expertly studio painted and distressed. The distress indicates the chair was likely used for an underwater shot when the submersible camera is relaying images of the wrecked Titanic to the surface. A fine example of the excellence in Hollywood craft and detail, which is a hallmark of James Cameron’s work, as he started his career in the model shop. Exhibiting age, production wear and handling. In very good condition. **\$600 - \$800**



1454. *As Good As It Gets* stuffed stunt “Verdell” prop used in the garbage chute scene. (Tristar, 1997) Original stuffed Brussels Griffon dog prop constructed of soft sculpture body built on wire armature. With felt ears, artificial dog eyes and cast foam rubber paws. Assembled and studio painted to appear as a real animal. Used as a stunt double for the live dog in the scene when “Melvin Udall” (Jack Nicholson) tosses “Verdell” the dog down the garbage suit, which begins his odd relationship to the dog and his owner “Simon” (Greg Kinnear), which is an inciting moment in the romantic comedy. The prop dog measures 17 x 9 x 5 in. and exhibits production wear. In very good condition. **\$1,200 - \$1,500**





1455. *Starship Troopers*

original screen used

Rodger Young miniature

from the collection of Production

Supervisor of Model & Miniature Unit. (TriStar,

1997) Original spaceship maquette constructed of solid cast

resin and measuring 19 in. long x 4.75 in. wide. The incredibly detailed

spaceship is embellished with miniature latticework, turrets, 4-rocket boosters at

the aft, rear and front facing blasters at the top. Mounted atop two 3 in. metal rods affixed

to a 15 x 5 x 1 in. black painted particle board base with black stenciled letters on the bottom read-

ing, "Thunderstone", the Sony model shop. From the collection of production supervisor for model and

miniature unit Don MacBain. and comes with an LOA stating the maquette was pressed into service and filmed as

a miniature for many sequences, including those over planet Klendathu and provides several production screening reports refer-

encing use of the maquettes in filming. Exhibiting light age and production wear. In fine condition. **\$3,000 - \$5,000**



1456. "Rodger Young" forced-perspective filming miniature from *Starship Troopers*. (TriStar, 1997) Original filming model miniature constructed of cast resin components expertly assembled and painted in military khaki with antiquing for detail. The intricate miniature was used in forced perspective FX shots in the Sci-Fi film. Measuring 6 x 3 x 1.25 in. displayed on a stand and suspended above the black 8 x 3 in. wooden base by 2-posts. Exhibiting age and production wear. In fine condition. **\$1,000 - \$1,500**



1457. "Shooting Stars" vintage wall decoration from *Men in Black*.

(Columbia, 1997) Crafted of metal and painted silver, this "shooting stars" wall

decoration is seen hanging prominently behind the coffee maker in the break room at MIB headquarters

while the Worm Guys are getting caffeinated. This is one of the chairs from the set. Crafted of metal and fiberglass painted white with putty-colored faux leather upholstery on shell's interior. Measures 51 in. tall x 36 in. wide. Exhibits minor paint chips and scuffs. From the archives of Modern Props / John Zabrukky. **\$600 - \$800**

Measures 35.5 x 41 in. From the archives of Modern Props / John Zabrukky. **\$600 - \$800**



1458. Egg pod chair from *Men in Black*.

(Columbia, 1997) Among the memorable scenes in the first *Men in*

Black film was when Agent Jay (Will Smith) was held in a waiting room with

other MIB recruits, all awkwardly sitting in egg pod chairs while filling out

paperwork. This is one of the chairs from the set. Crafted of metal and fiberglass painted white with putty-colored faux leather upholstery on shell's interior. Measures 51 in. tall x 36 in. wide. Exhibits minor paint chips and scuffs. From the archives of Modern Props / John Zabrukky. **\$600 - \$800**



1459. Egg-shaped TV from *Men in Black*.

(Columbia, 1997) Retro-

futuristic TV seen at the MIB head-

quarters. Crafted of metal and fiberglass painted white. Monitor electronics not

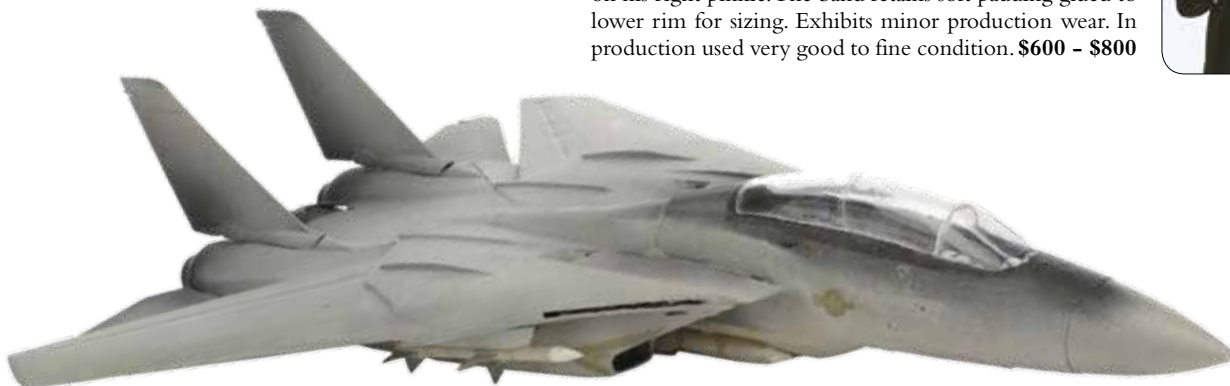
present. Measures for 45 in. tall x 64 in. wide x 33 in. deep. Exhibits minor

paint chips and scuffs. From the archives of Modern Props / John Zabrukky. **\$600 - \$800**



1460. Mangalore handgun from *The Fifth Element*. (Sony, 1997) Original static hollow cast resin prop gun with plastic and metal accents, measuring approx. 12 x 10 x 3 in. "Korben Dallas" (Bruce Willis) is seen using this handgun when "negotiating" with the lead Mangalore, "Aknot" (Clifton Lloyd Bryan). Exhibiting production wear. In very good condition. **\$8,000 - \$12,000**

1461. Robert Wagner "Number Two" horseshoe pinkie ring from *Austin Powers International Man of Mystery*. (New Line, 1997) Original signature gold metal and faceted white crystal horseshoe ring. Highly visible worn by "Number Two" (Wagner) throughout the film on his right pinkie. The band retains soft padding glued to lower rim for sizing. Exhibits minor production wear. In production used very good to fine condition. **\$600 - \$800**



1462. F-14 Tomcat jet fighter production reference model from *Air Force One*. (Columbia, 1997) Original model miniature of a jet fighter constructed of cast resin, vacuum form plastic, and clear plastic cockpit shield. The plane is modeled in the wings closed position, with missiles affixed to the bottom, expertly studio finished in military gray, with airbrushed battle soot at the cockpit and back engines. Measures 24 x 16 x 3.5 in. This miniature would have been used in the background scenes as it is fairly unfinished and without miniature pilots in the cockpit. Production used very good condition. **\$1,000 - \$1,500**



1463. "Michael Myers" stunt knife from *Halloween H20: 20 Years Later*. (Dimension, 1998) Original stunt knife constructed of cast hard rubber. The knife is expertly studio painted with metallic silver blade and wooden handle. Measures 13.25 in. long. Exhibiting production wear. In very good to fine condition. **\$2,000 - \$3,000**

1464. "Junker Ship" large filming model miniature from *Soldier*. (Warner Bros., 1998) Original filming model miniature constructed of cast fiberglass, resin, vacuum formed plastic, metal, wood substructure, reflective bulbs in engines, and multi-media components. Expertly assembled and finished in industrial tones and studio distressing including antiquing and theatrical soiling. This spaceship miniature is highly visible in scenes throughout the film as well as the trailer and other promotional materials. Measuring approx. 106 x 33 x 18.25 in. Exhibiting age and production use with some reparable damage to ends. In very good to fine condition. **\$1,000 - \$1,500**





1465. Stan Winston's original one-of-a-kind production used epic battle display from *Small Soldiers*. (DreamWorks, 1998) An incredible opportunity for fans of this cult classic film! After the landmark FX film was completed, all the self-contained, non-animatronic versions of the two groups of characters were assembled in this action-packed battle vignette display for Stan Winston by his *Small Soldiers* production crew. This impressive display was the first thing that greeted guests to the Stan Winston Studios display room. This piece represents a complete set of characters, each decked out with signature weapon and accessories. The cast of 12-character figures range in size from 11.5 in. to 15 in. tall and includes Commando Elites: "Brick Bazooka", "Archer", "Punch-It & Scratch-It", "Troglorkhan" and "Ocula". The figures are affixed in static character poses upon a battlefield composed of kids' random household items including books, building blocks, crayons, toy cars, a baseball, board games, a teddy bear, plastic army men and much more. The display is set upon a table stand measuring 60 in. tall x 34 in. wide x 80 in. long. This is the one and only set in existence. Commando utility belt buckles are wired to illuminate, with the majority still functional. Plug and transformer are included in the table base (electronics untested). In today's market individual figures bring in excess of \$10,000 each. This is a once in a lifetime opportunity to acquire the ultimate collection from this iconic film of instantly recognizable figures. Exhibiting minor production wear, age and light soiling. A few accessory pieces are detached but present and easily reattached. This unique and spectacular display remains in very good to fine condition. **\$40,000 - \$60,000**



1466. Kurt Russell “Todd 3465” enemy spaceship large filming model miniature from *Soldier*. (Warner Bros., 1998)

Original filming model miniature constructed of cast resin, plastic, metal, wood substructure, badging/decals and multi-media components.

Expertly assembled and finished in metallic tones and studio distressing including antiquing and theatrical soiling. Co-written by David Peoples, *Soldier* was considered a “spin-off sidequel” to *Blade Runner*. In the movie Kurt Russell’s character is found to have fought in battles referenced in “Roy Batty’s” (Rutger Hauer) unforgettable dying monologue in *Blade Runner*. This spaceship miniature is highly visible in scenes throughout the film as well as the trailer and other promotional materials. Measuring 57 x 71 x 14 in. Exhibiting age, production wear and with turrets detached and back engines broken but present. In very good to fine condition. **\$2,000 – \$3,000**



1470. Keanu Reeves “Neo” pair of stunt Skorpion submachine guns from *The Matrix*. (Warner Bros. Pictures, 1999) Original (2) static cast resin sub-machine guns with static muzzle shrouds and 30-round magazines during the lobby shootout. Measuring 12.5 x 9 x 1.5 in. Exhibiting minor production wear. In very good to fine condition. **\$3,000 – \$5,000**



1467. Joe Johnston original design of the “Iron Giant” from *The Iron Giant* for director Brad Bird. (Warner Bros., 1999) Original design sketch accomplished in pencil on 8.5 x 11 in. artist’s leaf. Signed in the lower right corner, “Johnston”. Exhibiting age and minor handling. In fine condition. **\$400 – \$600**



1468. Book of the Dead Key to Hamunaptra from *The Mummy*. (Universal, 1999) Original static Key to Hamunaptra constructed of cold cast metalized resin expertly studio painted to resemble ancient cast bronze. It features the trademark puzzle-shaped points with Anubis and other Hieroglyphs on the face. Measures 5 x 1.75 in. Exhibiting production wear with some sensitive repair to a few tips. In very good condition. **\$2,500 – \$3,500**



1469. Dragon Emperor’s Guard plate armor tunic from *The Mummy: Tomb of the Dragon Emperor*. (Universal, 2008)

Original ancient armor tunic constructed of cast vinyl panels assembled with red fabric streamers in lattice pattern with vinyl armor panels shingled and held onto the construction with rivets. The short sleeved, collarless tunic is expertly studio finished to appear as brass metal plated armor with tarnish and battle worn distress. Lined with faux leather for comfort of wearer. Highly visible worn by the “Dragon Emperor’s” (Jet Li) guards. Exhibiting production wear. In very good to fine condition. **\$200 – \$300**



1471. Keanu Reeves “Neo” karate gi worn by stuntman Paul Doyle in iconic dojo sequence in *The Matrix*. (Warner Bros. Pictures, 1999) Original tan and black silk gi with 2-black interior self-ties, 2-tan exterior self ties, self-belt attached at right hip, with 2 in. slit in back for stunt rigging. There were two main types of gis used during filming; silk for screen use and linen for practice. This gi was made for “Neo” (Keanu Reeves) and worn by stuntman Paul Doyle in the famous training dojo scene. Exhibiting only minor production wear. In very good to fine condition. **\$3,000 – \$5,000**



1472. Keanu Reeves “Neo” signature Cassock fighting coat from *The Matrix: Reloaded* and *The Matrix: Revolutions*. (Warner Bros., 2003) Original floor-length black signature character cassock fighting coat. Constructed of tight waffle-weave wool blend fabric with long sleeves, standing collar, self button closure running from floor to neck with 3-snap collar closure. Interior lined in black satin. Hem is designed at a bias to allow the back to be more voluminous for movement and cape-like flow in action scenes. Costume designer Kym Barrett created this costume for heavy use in the 2nd and 3rd installments of the blockbuster Sci-Fi franchise. As the “Neo” character had grown in confidence and power, she envisioned the costume representing a more “ecclesiastical feeling with a Zen/Chinese feeling mixed in as well”. The costume was created in 3 or 4 different fabrics that would look good under many circumstances and elements from being saturated in fight sequences in rain to acrobatic flying in the air. All the fabrics were made to look identical so the audience wouldn’t discern the differences. Jacket features open under arm sections, often found in dancer’s costumes, to facilitate the widest range of motion for the actor. This particular version of the coat is attributed as a “fighting coat” designed to move elegantly in fight sequences. Retaining the internal “Artistic Costumes” bias label typed, “Fighting Cassock, Keanu Reeves, 2/3”. Exhibiting only minor production wear, some very slight balling and thread pulls. In very fine condition. **\$6,000 - \$8,000**

1473. Keanu Reeves “Neo” combat costume and display from *The Matrix*. (Warner Bros., 1999) Original life size custom-made figure constructed of cast silicone head and hands, expertly studio finished and painted with hand-punched hair and prosthetic grade glass eyes. Hands and head are attached to a soft sculptured posable mannequin and the assembled figure is dressed in “Neo’s” (Reeves) screen worn combat costume of 32 Heat brand long sleeved shirt retaining costumer’s tag handwritten, “Stunt, K. Reeves”, tactical pants with handwritten on interior waistband, “K. Reeves” and boots. With screen accurate holster and web harness added as well as sunglasses, 2-plastic handguns and 1-cast rubber Uzi added to complete the display. The figure measures 74 x 22 x 11 in. and is attached to a metal stand. In fine to very fine condition. This hyper realistic figure and display is a one-of-a-kind RubberLarry creation. **\$8,000 - \$12,000**



1477. Brad Pitt "Tyler Durden" detailed production sketch from *Fight Club*. (Fox 2000, 1999) Original production sketch accomplished in pencil and ink embellishment on an 8.5 x 10.5 in. printed portrait on artist's leaf. Depicting a makeup concept for "Tyler Durden" (Pitt) with the back of his head blown out after his alter ego "The Narrator" (Edward Norton) has put a gun in his mouth and pulled the trigger to destroy Durden. Exhibiting light production handling. In very fine condition. **\$400 - \$600**
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1478. Stuart Little production maquette designed by SFX designer, Brian Wade. (Columbia, 1999) Original cast resin production maquette painted primer gray and measuring approx. 7.65 x 3.5 in., mounted on an 8.5 x 1 in. black painted wooden plaque base with affixed labels reading, "'Early Stuart Without Clothes'", "Brian Wade", and "10". Includes 1-color 8 x 10 in. family photo and 1-copy "MISSING/REWARD" flier. Exhibiting minor production wear and handling. In production used very good to fine condition. **\$400 - \$600**

1474. "Sentinel" filming miniature from *The Matrix Revolutions*. (Warner Bros., 2003) Original Sentinel prop constructed of cast foam rubber head and 15-nylon cable tentacles with static cast resin pincher tips. A Sentinel is an autonomous machine that serves the Matrix. Originally part of the personal collection of Art Director Hugh Bateup. Measuring approx. 28.5 x 5 x 3 in. Exhibiting production wear. In very good to fine condition. **\$7,000 - \$9,000**

1476. *Galaxy Quest* "Thermian" crew jumpsuit. (DreamWorks, 1999) Original 1-piece futuristic crew uniform jumpsuit constructed of black and PVC coated stretch fabric panels, plastic dimpled shoulder panels, short standing collar, integral self-belt, elastic stirrups at pants cuffs and zipper front closure. With rubber *Galaxy Quest* insignia patch affixed to left chest. Worn by a cast member of the alien crew in this affectionate send up of Sci-Fi fandom. Exhibiting some surface loss of PVC coating and minor seam splitting. In production used very good condition. **\$400 - \$600**

1479. Lion head Canopic Jar from *The Mummy*. (Universal, 1999) Original cast resin Canopic Jar prop embellished with hieroglyphs and meticulously studio painted to appear as ancient carved stone with gold and lapis accents. Meant to hold the organs of Patricia Velasquez "Anck Su Namun", this jar is highly visible in several scenes. Measures 9 x 2.25 in. With black felt base. Housed in a wooden crate with theatrical packing material. Exhibiting minor production wear and handling. In production used very good to fine condition. **\$600 - \$800**



1480. Tom Cruise “Ethan Hunt” stunt SFX Triumph Speed Triple motorcycle from the iconic chase sequence in *Mission: Impossible 2*. (Paramount, 2000) Without question, one of the most exhilarating action sequences in the entire *Mission: Impossible* franchise is the remarkable John Woo-directed motorcycle chase from *M:I-2* – the highest-grossing film for the year 2000. This “process motorcycle” is a real Triumph Speed Triple motorcycle with the engine/transmission removed and replaced with an identical looking hollow fiberglass engine. An elaborate mobile camera rig was mounted to the armature hidden within the hollow engine. Tom Cruise was astride the motorcycle while it was towed low to the ground (and at close range), giving the illusion he is actually riding the bike. The prominence of the role the jet-black Triumph motorcycle plays in the film is evident with it being featured on the movie’s posters and other promotional materials. Exhibits production wear (with faux bullet hole detail on the muffler!) and black gaffer’s tape applied to the black vinyl seat. Measures 79.5 x 53 in. Comes with a LOA from New Line signed by company president Jim Rosenthal. Sold on bill of sale only. **\$40,000 - \$60,000**





1481. Tom Cruise “Ethan Hunt” Beretta 92FS Brigadier stunt pistol from *Mission Impossible 2*. (Paramount, 2000) Original cast resin static Beretta 92FS prop stunt pistol, incredibly realistic and highly detailed. One of the main firearms used by IMF “Agent Ethan Hunt” (Tom Cruise) in the film is a Beretta 92FS Brigadier, he uses it along with a Beretta 92FS Compact, often together at once. Hunt carries the Brigadier in a shoulder holster. It’s later used by “Sean Ambrose” (Dougray Scott) during his final confrontation with Ethan. Exhibiting minor production wear and handling. In production used very good to fine condition. **\$800 - \$1,200**



1482. Marc Sijan original life size sculpture titled “Kneeling”. (2015) Original figurative hyperrealistic life size sculpture accomplished in cast polyester resin and expertly finished and painted in oils to appear as a living, breathing woman kneeling in repose. Created from life cast components by celebrated Milwaukee sculptor Marc Sijan whose works have been featured at the Smithsonian Museum of Modern Art in Washington, D.C, the San Francisco Museum of Modern Art, the Philadelphia Museum of Modern Art and the Milwaukee Art Museum. Sijan spends six months to a year to complete a single sculpture. His subjects reflect all shapes and sizes of real life people. This sculpture measures 23.5 x 37 x 20.75 in. upon a pedestal measuring 18 x 32 x 18 in. Bruce Helander, the White House Fellow of the National Endowment for the Arts has said, “Hyperrealism came into vogue in the 1970s with the works of Duane Hanson, whose recreations of everyday people were in a class of their own. Artist John De Andrea took the process a step further by recreating figures in their natural state. Today, sculptor Marc Sijan has become one of the most successful and innovative artists in the world. His work has brought hyper-illusion as another aesthetic component into modern figurative sculpture that is celebrated in museums and gallery exhibitions around the world.” Exhibiting minor handling. In fine condition. Accompanied by a handwritten LOA from the artist and the purchase and shipping receipt. **\$8,000 - \$12,000**



1483. “Wilson” wrapped volleyball from *Castaway*. (TCF, 2000) Original unopened gift-wrapped Wilson brand volleyball in party elephant wrap with metallic red ribbon, first seen when “Chuck” (Tom Hanks) is gathering the packages that survived the plane crash. The Wilson volleyball would become a character unto itself and the most significant prop as Chuck’s sole companion. Entire package measures approx. 9 x 9 x 9 in. Exhibiting age, production wear and handling, with numerous tears to the wrapping paper. In good condition. **\$4,000 - \$6,000**





1484. Sala Baker “Sauron” helmet from *The Lord of the Rings*. (New Line, 2001–2003) Original helm prop constructed of cast hard rubber with intaglio and relief designs, measuring approx. 25 x 11 x 19 in., with interior lined in black leather with round EVA foam padding for comfort of wearer. This was created from molds taken from the original hero helmet by the armory department at Weta Workshop during production and expertly studio painted and aged by Weta craftsmen. Due to the complicated and detailed nature of the hero helmet, the original molds used to create this stunt helmet disintegrated, making this a rare relic. This prop was part of a collection of authentic production-created movie props procured by official New Line licensee, United Cutlery directly from Weta Workshop and Three Foot Six Productions between 1999–2004 for reference in producing a collectible replica. Exhibiting only minor production wear. In very good to fine condition. Accompanied by a detailed COA from the licensee confirming the history of this prop and its use in creating United Cutlery’s *The Lord of the Rings* Weapons and Armor line of reproductions. *Provenance:* Trilogy Collection, December 5, 2013, Lot 16. **\$25,000 – \$35,000**



1485. The Shards of Narsil from *The Lord of the Rings*. (New Line, 2001-2003) Original broken sword prop consisting of 1-24.5 x 10.75 x 2.25 in. cast hard rubber hilt, featuring Elvish writing on the pommel, "Narsil essenya, macil meletya; Telchar carnéron Návarottesse", which translates to "Narsil [is] my name, [a] mighty sword; Telchar made me in Nogrod", with silver and gold painted pommel, black painted grip, integral cast rubber broken blade with internal metal armature. Including 5-corresponding cast rubber "broken blade" pieces measuring from 7 x 1.15 in. to 19.75 x 1.45 in., all expertly studio painted and aged to appear as an ancient relic. Created from molds taken from the original hero shards and hand-painted and weathered by the skilled craftsman at Weta Workshop armory department during the production of *The Lord of the Rings* (New Line 2001, 2002, 2003). This stunt version would have been used for shots such as "Isildur's" confrontation with "Sauron" and when "Boromir" drops the broken hilt of Narsil to the floor in *The Fellowship of the Ring* (New Line, 2001). This prop was part of a collection of authentic production-created movie props procured by official New Line licensee, United Cutlery directly from Weta Workshop and Three Foot Six Productions between 1999-2004 for reference in producing a collectible replica. Exhibiting production wear with minor armature protrusion on the main hilted blade. In very good condition. Accompanied by a detailed COA from the licensee confirming the history of this prop and its use in creating United Cutlery's The Lord of the Rings Weapons and Armor line of reproductions as well as the original Weta shipping label to United Cutlery. *Provenance:* Trilogy Collection, December 5, 2013, Lot 16. **\$15,000 - \$20,000**





1486. David Wenham “Faramir” stunt helmet from *Lord of the Rings*. (New Line, 2001-2003) Original cast urethane helm with movable visor, expertly studio painted to appear as metal, interior lined in leather, with leather and metal buckle chin strap, with hand etched “Replica United Cutlery 10-12-02 0009A” on lower back of helm. Measures approx. 14.5 x 9 x 7.25 in. This helm was created from molds taken from the original hero helmet made by the armory department at Weta Workshop during production, and would have been used for the safety and comfort of actor David Wenham during the many elaborate combat sequences. Exhibiting some production wear. In very good to fine condition. Accompanied by a detailed COA from the licensee confirming the history of this prop and its use in creating United Cutlery’s The Lord of the Rings Weapons and Armor line of reproductions. *Provenance:* Trilogy Collection, December 5, 2013, Lot 63. **\$7,000 - \$9,000**



1488. “Gollum” display figure from *The Lord of the Rings* series. (Rubies, 2000s) Limited edition life-size display figure of the abject cave-dweller By Rubies from the *Lord of the Rings* trilogy. Constructed of fiberglass and foam latex expertly painted in freckled and mottled flesh tones and finished with a fabric loincloth. Metal plaque embedded in the base states edition number as “0834/2,500”. Measures 19 x 26.5 x 21 in. Exhibiting light wear. In very good condition. This item is located in Minneapolis, MN and special shipping arrangements will apply. **\$600 - \$800**



1487. *The Lord of the Rings* trilogy (20) 1-sheet posters and (6) cardstock banners. (New Line, 2001-2003) Collection of (20) US 27 x 40 in. 1-sheet posters. Including *The Fellowship of the Ring*: (1) Argonath advance, (1) cast double-sided, (1) “Power” teaser, (1) “One Ring” teaser, (1) Frodo and Gandalf; *The Two Towers*: (1) double-sided advance, (1) cast double-sided, (1) eye double-sided, (1) towers teaser; *The Return of the King*: (1) Frodo double-sided teaser, (1) Aragorn double-sided teaser, (1) Arwen double-sided teaser, (1) Gandalf double-sided teaser, (1) heroes double-sided, (1) Gollum double-sided teaser, (1) Sam and Frodo double-sided teaser, (1) advance, (1) Aragorn peace; and (1) YALSA Tolkien month. All rolled, never folded. Some minor wrinkling and handling. Also includes (6) cardstock 11.75 x 48.5 in. double-sided character theater banners for *Fellowship of the Ring*. Some edge wear. In very good condition. **\$200 - \$300**



1489. Roman gladius and scabbard from *Gladiator*. (Universal, 2000) Original Pompei style prop gladius with 21 in. aluminum blade expertly studio painted with streaks of black to appear aged battle-worn, 8.5 in. wooden guard, handgrip and pommel. Measuring 29.5 x 3.75 in., with 22.75 x 3.75 in. cast resin sheath wrapped in maroon canvas, embellished with aluminum. Exhibiting production wear, with indentations and dings to the blade from staged battles and rubbing to canvas sheath. In good to very good condition. **\$300 - \$500**





1490. Hugh Jackman “Wolverine” claws from X2: X-Men United. (TCF, 2003) This is a paired set of hero cast resin “Wolverine” claws used in the making of X2: X-Men United. Each faceted and metallized resin blade measures 10.6 in. long and is attached via embedded steel armatures set into a pair of rectangular 2 in. x .75 in. steel plates (one marked “R”; the other “L H”) that fit in the palms of Jackman’s hands. With a central engraved stamp reading, “FXSMITH Canada” on the left side metal grip. When worn, the claws give the illusion that the blades protrude from the flesh on the top of the wearer’s hands by virtue of their tapered design. The claws have become the most recognizable of all props and costumes from the X-Men films, being the most iconic representation of the most popular character in both the films and comic books: *Wolverine*. These incredible claws come with a COA form their maker, Jimmy Claws. No one could hope to find a more signature piece from the X-Men films. Exhibiting minor production wear and handling. In fine condition. **\$8,000 - \$12,000**



1491. X-Men (6) pairs of Special FX contact lenses including “Mystique”, “Sabretooth” and “Toad”. (TCF, 2000) Original (6) pairs of SFX custom character scleral soft contact lenses including (1) pair of “test Mystique” (Rebecca Romijn) lenses, (2) pair of “Toad” (Ray Park) lenses including 1-test pair, (1) pair of “Sabretooth” (Tyler Mane) lenses and (1) “Sabretooth stunt” (Troy Brenna) lenses. Lenses all come each in its own saline solution filled, screw-capped vial. Vials are all contained in original labeled studio carrying boxes. Exhibiting minor production use. In fine condition. **\$1,000 - \$1,500**



1492. Tyler Mane “Sabretooth” costume from X-Men. (TCF, 2000) Original (6) piece costume consisting of (1) distressed sleeveless gray suede tunic with brown suede lacing on sides from hem to neck, (1) brown suede pants with decorative suede lacing and suede lace tie front closure, (1) matching brown distressed suede trench coat with suede lacing and fringe detail with 4-interwoven resin lion’s claws, (1) pair black boots, (1) pair brown fingerless suede gloves, and (2) natural animal pelts draped over shoulders. Coat retains tape label with handwritten “Tyler”. Pelts retain makers ink stamps. Exhibiting age, production wear and studio distressing. In production used very good to fine condition. **\$3,000 - \$5,000**



1493. X-Men Origins - Wolverine broken bone claws in presentation frame. (TCF, 2009) Original prop broken bone claws constructed of cast resin and expertly studio finished to appear as fractured human bone. These are Wolverine’s broken bone claws. Highly visible when “Sabretooth” (Tyler Mane) and Wolverine meet up and begin to fight and Sabretooth steps on Wolverine’s claws causing the bones to break. Each claw is marked under the finger curves for their placement in the scene. The claws measure approx. 10.5 in. long. Exhibiting production wear and studio distress. In very good to fine condition. **\$2,000 - \$3,000**



1494. Patrick Stewart “Professor Xavier” sitting suit from *X-Men 2*. (TCF, 2003) Original (3) piece wool suit consisting of (1) gray and blue pinstriped jacket with notched lapel, 1-chest slash pocket, 2-hip flap pockets, single button front closure, interior lined in bright royal blue silk, (1) matching vest with 2-shallow hip flap pockets, button front closure, royal blue satin back and interior, (1) pair of matching pants, 2-faux hip slash pockets and zipper front closure and. Pants and vest retain the internal “Dominic Gherardi Custom Tailoring” bias labels typed, “Patrick Stewart June 2002”. Jacket retains internal, “Dominic Gherardi Custom Tailoring” bias label. “Professor Xavier” (Stewart) wore this suit in the scene where he and his X-Men mutants interrupt “President McKenna’s” (Cotter Smith’s) televised address to the nation to give him an important file. This suit was specifically tailored to look best while Stewart was seated in the wheelchair. Exhibiting minor production wear and handling. In very good to fine condition. Comes with typed COA on Stewart’s personal stationery, signed “Patrick Stewart”. **\$4,000 - \$6,000**



1497. “Dobby” replica display figure from *Harry Potter and the Chamber of Secrets*. (WB, 2002) Life-size replica display figure of Dobby the House Elf, with hyper-realistic features and expression, wearing with a fabric smock. The free-standing figure measures 14.5 x 27.5 x 11.5 in. Light wear. In very good condition. This item is located in Minneapolis, MN. Special shipping arrangements will apply. **\$400 - \$600**



1495. Harry Potter franchise (16) 1-sheet posters. (WB, 1997-2011) Collection of (16) US 27 x 41 in. 1-sheet posters for the seminal fantasy franchise. *Sorcerer’s Stone*: (1) owl double-sided teaser, (1) boats double-sided teaser, (1) art style double-sided advance; *Chamber of Secrets*: (1) Dobby double-sided teaser, (1) double-sided advance; *Prisoner of Azkaban*: (1) double-sided advance; *Goblet of Fire*: (1) double-sided teaser; *Order of the Phoenix*: (1) Voldemort double-sided advance, (1) double-sided teaser; *Half-Blood Prince*: (1) slanted double-sided advance; *Deathly Hallows Pt. 1*: (2) double-sided teaser, (1) Pt 1 & 2 double-sided teaser; and *Deathly Hallows Pt. 2*: (1) double-sided advance, (1) face-off double-sided teaser, (1) double-sided advance. Some wrinkling, handling, and edge wear. Most very good to fine. **\$300 - \$500**

1496. *Fantastic Beasts: The Crimes of Grindelwald* prop wand used by multiple characters with wand box given as crew gift following production. (WB, 2018)



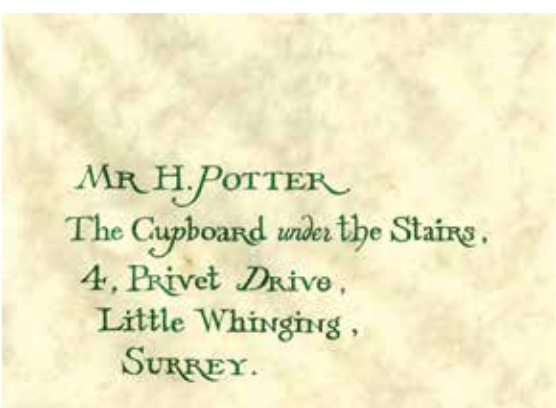
Original wand prop constructed of wooden wand shaft embedded in a cast resin, ornate handle with the sculptural figure of an angelic, winged female. Expertly studio finished to appear as ebony shaft with aged carved bone or greened metal sculpted handle. Measuring 14 in. long. Accompanied by a long triangular wand box as crew gift, with labels at both ends 1-reading, “Paris, David Gilhooly” and 1-“FB II” and label affixed to the center of the box, “Thank you for all your brilliant work, David, David & Tim Voltaire, 2017”. In fine to very fine condition. **\$2,000 - \$3,000**

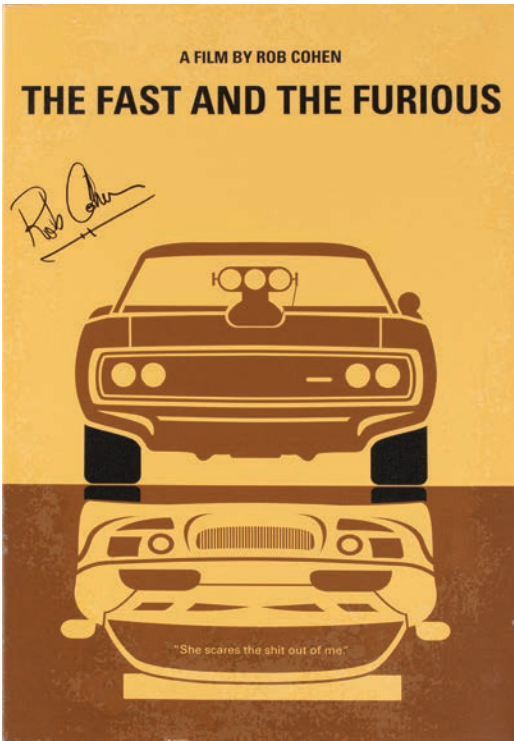


1498. Original production used First Unit clapperboard for XXX. (Columbia, 2002) Original plexiglas clapperboard with traditional hinged wooden clapperstick present on top with signature black-gray-and-white interleaved diagonal lines. Measuring 11 x 9.5 in. engraved, “Roll, SC, TK, XXX, Director: Rob Cohen, Camera: Dean Semler, B Cam, and Date” on the body of the slate and handwritten in dry erase pen, “275, 192X, 10, and 4-18-02”. In production used very good condition. **\$400 - \$600**



1499. Daniel Radcliff collection of (10) prop Hogwarts School acceptance letters from *Harry Potter and the Sorcerer’s Stone*. (Warner Bros., 2001) Consisting of (1) 7.25 x 5.25 in. mottled ivory parchment-like transmittal envelope addressed in green print, “Mr. H. Potter, The Cupboard Under the Stairs, 4, Privet Drive, Little Whinging, Surrey”. On the back flap is imprinted the Hogwarts crest and printed Hogwarts wax stamp seal. From the famous beloved scenes in which “Harry” (Radcliff) is madly scrambling, trying to catch a letter, as the not-so-nice “Durselys” keeps him from obtaining one. Exhibiting some production wear. In very good to fine condition. **\$2,000 - \$3,000**

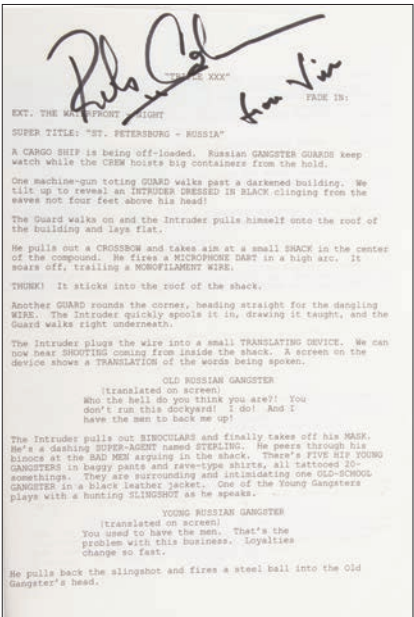




1501. Director Rob Cohen’s personal autographed retro *The Fast and the Furious* silk-screen canvas artwork. (Universal, 2001) Original retro 18 x 26 in. silkscreened canvas featuring the iconic 1968 Dodge Charger with “Dom’s” (Vin Diesel) quote, “She scare the shit out of me”, signed “Rob Cohen” upper left. Exhibiting some minor scuffing along edges, not obscuring the image. In very good to fine condition. Accompanied by a LOA signed by director Rob Cohen. **\$400 - \$600**



1502. Marlon Brando on set director’s chair from *The Score*. (Paramount, 2001) Original director’s chair with green canvas seat and back with yellow “Marlon Brando” on the recto, logo and “The Score” on the verso. Measuring approx. 24 x 17.5 x 23.5 in. Exhibiting only minor production wear. In very good to fine condition. **\$400 - \$600**



1503. Vin Diesel leather book bound First Draft script from XXX presented to director Rob Cohen.(Columbia, 2002) Original black leather book bound 112-page First Draft script, no title page, with gold gilt text on cover, “XXX, My Director, My Partner, My Friend, Rob Cohen, First Draft”, with attached leather strip bookmark, and first page signed, “Rob Cohen, From Vin”. In fine condition. From the collection of Rob Cohen and comes with a signed LOA by him. **\$400 - \$600**



1504. Paul Walker “Brian O’Conner” costume from *Furious 7*. (Universal 2015) Original (2) piece costume including (1) dove gray James Perse brand soft cotton t-shirt retaining internal maker’s label and size “3” bias label and (1) pair of dark blue denim Levi brand 514 jeans W:33 L:34. Both garments retain the studio costumers tag with the shirt tag handwritten, “A, ‘Brian’ Page 3, Line 17, Asset List Date, Character, Stunts” and the pants handwritten n the tag, “Asset FF7 – Brian-“. Highly visible worn by Paul Walker as “Brian O’Connor” in his last appearance due to the actor’s tragic and untimely death. Exhibiting production wear with shirt retaining a 1 in. tear in the back. Accompanied by the Universal Costumes receipt. In fine condition. **\$1,000 - \$1,500**

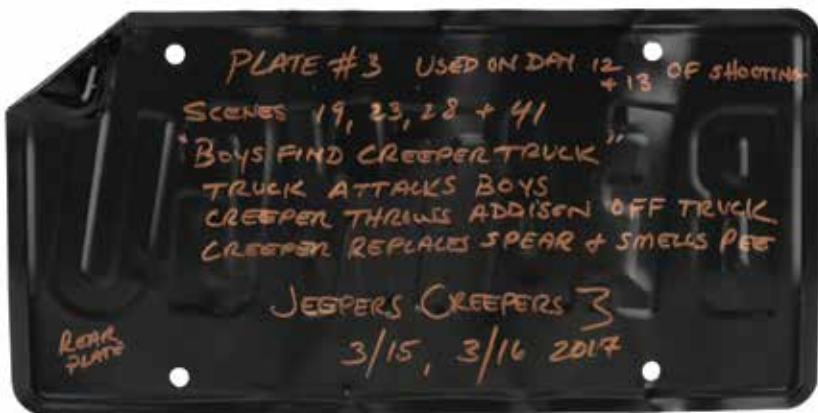


1505. Matt Damon “Jason Bourne” striped shirt from *The Bourne Identity*. (Universal, 2002) Original stretchy brown and navy blue stripe long-sleeve wide-neck tee. Highly visible. Exhibiting production wear. In very good condition. Accompanied a COA by a representative of Universal Pictures. **\$600 - \$800**



1506. "Creepers" open face makeup reference bust from *Jeepers Creepers*. (UA, 2001) Original "Open-face" creature bust constructed of cast latex rubber mask with cast resin mandibles and claws and painted red-rimmed eyes. Expertly painted and finished to serve as a paint master head used to maintain quality and consistency in the production and application of prosthetics. Foam-filled for display and mounted on a PVC pipe anchored to a practical wooden stand. Lifesize head and stand measure 26 x 13 x 11.5 in. Signed on the back of neck by creature & makeup effects supervisor / key makeup effects artist / special effects makeup department head "Brian Pentakas" along with other information. Exhibiting minor age and production handling. In very good to fine condition. Comes with an LOA by Brian Penikas, make-up effects designer on the film. **\$2,000 - \$3,000**

1508. Jonathan Breck "Creeper" special FX javelin bust from *Jeepers Creepers 2*. (United Artists, 2003) Original FX bust constructed of rigid polyfoam skull with foam latex rubber mask and stretch fabric-embedded appliances, latex rubber streamers for "gore" and cast resin components. Expertly studio painted with added traces of hand applied hair and straw remnants. Measuring approx. 18.5 x 12 x 18 in. This bust was seen and used when the students on the bus shove the javelin into the Creeper's head and he tears the javelin out revealing the injured part of the monster, central to this horror movie franchise. Exhibiting production use and wear. This piece was obtained directly from the film's creature fabricator, Brian Penikas. In very good to fine condition. **\$3,000 - \$5,000**



1507. *Jeepers Creepers III* rear license plate from "The Creeper's" truck.(Infinity Films, 2017) Original prop metal license plate constructed of stamped tin with embossed characters, "BEATNGU". Painted black with raised yellow letters and expertly studio distressed to appear aged and weather-beaten. Handwritten in copper sharpie on the verso, "Rear Plate, Plate #3 Used on Day 12 + 13 of shooting Scenes 19, 23, 28 + 41, 'Boys find Creeper truck', Truck attacks boys, Creeper throws Addison off the truck. Creeper replaces spear + smells pee, Jeepers Creepers 3, 3/15, 3.16, 2017". Exhibiting studio distress, wear and handling. In very good to fine condition. Comes with a signed LOA from Tom Redemer, owner of the Creeper's truck who is credited on the film. **\$1,500 - \$2,500**



1509. Jonathan Breck "Creeper" prop dagger from *Jeepers Creepers 2*. (United Artists, 2003) Original prop ritual dagger constructed of cast resin with beveled blade painted silver and ornate handle made to appear as bone carved with tortured humans and hellish creatures. Measuring 11 in. long and expertly studio finished, antiqued and distressed. One of the signature weapons of "The Creeper", the monster in the horror franchise. Exhibiting production use and wear. In very good condition. **\$2,500 - \$3,500**



1510. Will Smith “Agent Jay” signature 2-pc suit from *Men in Black II*. (Columbia Pictures, 2002) Original (4) piece Men in Black “Agent J” (Will Smith) John David Ridge brand 2-piece custom tailored wool suit including (1) jacket with peaked lapel, 2-hip flap pockets, 1-slash right breast pocket, and button front closure, lined in black silk, (1) pair of matching pants with zipper front closure, 2-hip slash pockets, 2-rear slash pockets and unhemmed cuffs, (1) Bellissimo brand black leather belt with brass buckle, and (1) pair O’Sullivan brand size “14 D” black leather dress shoes. Both jacket and pants retain internal “John David Ridge” bias label typed, “Mr. Smith”, shoes handwritten “Smith” on interior. Exhibiting production wear and handling. In very fine condition **\$1,000 - \$1,500**



1512. “Frank the Pug” black suit from *Men in Black II*. (Columbia Pictures, 2002) Original custom dog’s black wool suit with silk lining and velcro front closure and integral white shirt with short standing collar and velcro front closure, and integral white shirt cuffs. Retains handwritten, “Frank” on interior of black jacket. Made to dress “Frank the Pug” like his human colleagues in the agency. Exhibiting minor production wear and use. In fine to very fine condition. **\$400 - \$600**



1511. Tommy Lee Jones “Agent Kay” signature 2-pc suit with shoes from *Men in Black II*. (Columbia Pictures, 2002) Original (3) piece “Agent K” (Jones) black custom tailored wool suit including (1) John David Ridge brand jacket with peaked lapel, 2-hip flap pockets, 1-slash right breast pocket, and button front closure, lined in black silk, (1) matching pair of black wool pants with zipper front closure, 2-hip slash pockets, and buttoned waist cinchers and (1) pair Florsheim brand size “12 D” black leather dress shoes. Jacket retains internal “John David Ridge” bias label typed, “Mr. Jones”, shoes handwritten “MIB” on interior. Exhibiting light production wear and handling. In very fine condition **\$1,000 - \$1,500**



1513. Daniel Day-Lewis “Bill ‘The Butcher’” signature coat from *Gangs of New York*. (Miramax, 2002) Original signature single breasted heathered wool longcoat with notched lapel, black velvet trim on collar, button cuffs and opening to hemline, button front closure, lined with earth tone plaid upper and reinforced shoulders. Retaining internal bias label handwritten, “Daniel Day-Lewis “Bill the Butcher”, and “Sc. 13-14-15-16-17-33-55-65-66-83-91-101-116-136”, detailing every scene in which the coat was worn. Highly visible throughout the film, this heavy wool coat, designed by Academy Award winning Costume Designer Sandy Powell, is a fine example of Hollywood craftsmanship and period design at its best. Exhibiting only minor production wear and handling. In fine to very fine condition. **\$1,500 - \$2,500**



1514. Peter Graves *Mysteries in History* miniature flying saucer from *Men in Black II*. (Columbia Pictures, 2002) Original large-scale hollow model miniature of spaceship in the traditional saucer shape with top dome. Constructed of resin coated rigid polyfoam and measuring 26 in. diameter x 14 in. tall. Expertly studio painted metallic matte silver. The large model is outfitted with 3-holes at strategic point on base hull for mounting the model. Highly visible within the *Mysteries in History* show within the movie, when the host, Peter Graves (as himself), tells the story of the Zarthan’s princess, “Lauranna” (Paige Brooks). Exhibiting wear, paint crazing and use. In very good to fine condition. **\$600 - \$800**



1515. Jim Caviezel “Edmond Dantes” cane sword from *The Count of Monte Cristo*. (Touchstone, 2002) Original sword cane prop consisting of white resin head with 1.5 in. crack, black fiberglass grip with metal bands, uniquely tri-edged aluminum rapier blade with blunt tip, housed in black resin sheath with bronze metal walking tip. Measuring 44 in. long. Highly visible on the “Dantes” (Caveizel) bedroom chair as he grabs it on his way out to confront his arch nemesis, “Mondego” (Guy Pearce). Exhibiting production use and wear. In very good condition. **\$1,000 - \$1,500**



1516. Tobey Maguire “Peter Parker” suit from *Spider-Man*. (Columbia, 2002) Original costume including (1) QuickReflex brand navy blue long sleeved shirt size “S”, with short collar and button front closure, (1) John David Ridge brand hip-length black trench coat with short collar, button front closure, 2-angled hip slash pockets, and single back vent with single button closure, and (1) pair John David Ridge brand black pinstripe pants with zipper front closure, belt loops, 2-inseam pockets and 2-rear slash pockets. Both jacket and pants retain internal John David Ridge bias label with typed “Mr. Tobey Maguire”. Highly visible when “Peter” (Maguire) chats with “MJ” (Kirstin Dunst) after her audition, just before saving her from being mugged and the upside down rain kiss. In production used very good to very fine condition. **\$1,500 - \$2,000**



1517. Tobey Maguire “Spider-Man” production made complete costume on display form from *Spider-Man 3*. (Columbia, 2007) This signature superhero costume is consists of a red and navy blue full-body and head mesh jumpsuit with molded mesh pewter-colored applique web pattern affixed over head and red segments of the torso. With integral boots, hands, and dual-flap zipper back closure. Cast foam latex red rubber “Spider-Man” insignia is affixed to the front chest (4.5 x 7 in.) and back of the suit (7 x 7 in.). Includes original endoskeletal plastic mask or “underskull” to give shape to the cowl of the suit when stretched over it. The mask features vented and screened mouth to obscure the actor’s face while allowing breathability. Featuring 2-signature crescent-shaped eye openings with screen and vacuum formed clear plastic lenses that affix to mask through plastic-ringed openings in the costume cowl. Interior of the mask features foam latex padding molded from the actor’s face to fit like a glove. Also includes a sheer stretch fabric muscled undersuit with integral foam rubber musculature and zipper back closure worn under the costume for added definition. Webbing detail fabricated in polyurethane rather than foam latex rubber to prevent deterioration from stretching and display. The suit is presented on a professional production display form, arms outstretched to the sides, and measuring 72 x 55 x 10 in. In fine condition. **\$20,000 - \$30,000**



1518. James Franco “New Goblin” hero visor from *Spider-Man 3*. (Marvel, 2007) Original hero visor constructed of cast vinyl shell, vacuum formed plastic lenses attached by metal screws, and metal mesh breathing vent covers, interior lined in soft mesh and foam padding for comfort, with integral elastic strap and velcro back closure. Expertly studio painted to resemble carbon fiber shell. Exhibiting minor production wear and handling. In very good to fine condition. **\$2,000 - \$3,000**



1519. Russell Crowe “Capt. Jack Aubrey” signature cutlass and dirk from *Master and Commander: The Far Side of the World*. (TCF, 2003) Original (2) prop weapons including (1) “Gentleman’s Cutlass” with 27 in. single-edge curved blade with false top edge and fuller groove, brass pommel and cross-guard featuring anchor motif, black resin grip, and leather chape, measuring 32.75 in. in length, includes 1-rigid 30 in. black leather scabbard with brass mouthpiece, hangers and tip protector, and (1) 21.5 in. naval dirk with 15.5 in. steel double-edge blade, brass cross-guard, pommel and handle band with anchor crest on the white resin grip, includes 1-rigid 16 in. black leather scabbard with brass mouthpiece, hangers and tip protector. The dirk hangs on the wall in Crowe’s cabin. Exhibiting production wear. In very good condition. *Provenance:* PIH Auction 65, Lot 1586. **\$2,000 - \$3,000**



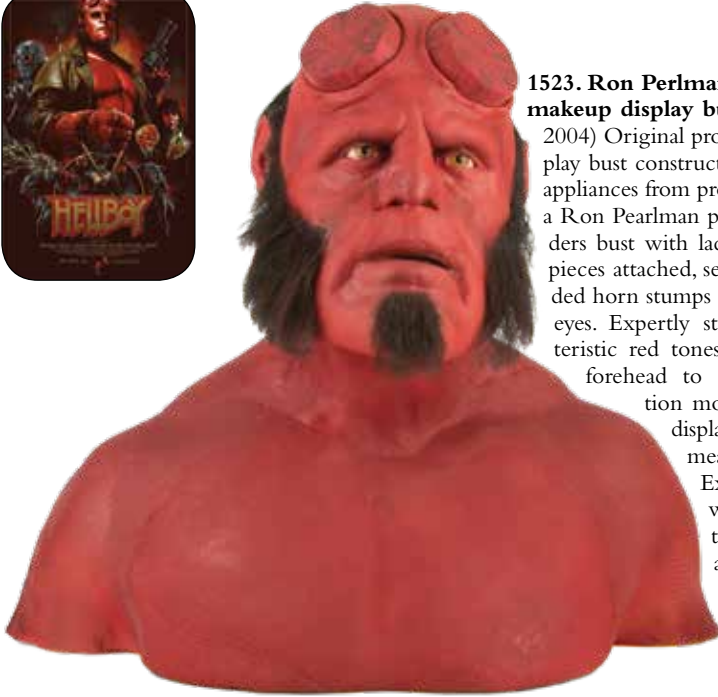
1520. Ben Affleck “Daredevil” extended stunt baton from *Daredevil*. (TCF, 2003) Original stunt cast rubber static stunt cane over metal armature and with characteristic devil faces at base. Measuring 29 in. long. In the film, the cane deploys from a number of sections. “Daredevil’s” (Affleck) weapon of choice is this Billy Club disguised as a cane, which morphs into a variety of imaginative weapons including two separate clubs and a cable swing line that can tangle with enemies or save victims. Exhibiting production use and wear. In very good to fine condition. **\$600 - \$800**



1521. Complete “Thing #1” costume and mask display from *The Cat in the Hat*. (Universal, 2003) Original screen used (3) piece costume and mask. Costume consists of (1) red fabric jumpsuit with “Thing 1” patch attached to the front and back, handwritten on the interior, “Taylor Harness” and a Rita Ryack costume tag attached, (1) pair of gloves, with handwritten in the interior, “Small”, and (1) pair of boots handwritten in the interior “Taylor”. The costume pieces were tailor made for use by Taylor Rice and Danielle Chuchran as “Thing 1”. The prosthetic mask is constructed of cast latex foam rubber with all the hallmarks and facial details of the beloved Dr. Seuss character and is finished with prosthetic grade false eyes and hand-punched blue hair and wig. Standing affixed in an action pose holding a duster on a custom themed display. Exhibiting minor production handling. In very good to fine condition. **\$3,000 - \$5,000**



1522. Billy Bob Thornton “Davy Crockett” costume from *The Alamo*. (Touchstone, 2004) Original (6) piece “Davy Crockett” ensemble including (1) long buckskin coat with tie front closure, fringed back, shoulders and sleeves, (1) tan brocade vest with short standing collar, ornate silver button front closure, lined in tan linen, (1) pair buckskin pants with fringed sides, antler button flap closure, and cinched waist at back, (1) crème linen long sleeve pullover shirt with partial button front closure and short collar, (1) brown leather belt with fringed buckskin cover, and (1) red linen neck scarf. Exhibiting production wear and handling. In very good condition. **\$1,000 - \$1,500**



1523. Ron Perlman “Hellboy” prosthetic makeup display bust from *Hellboy*. (Sony, 2004) Original professionally assembled display bust constructed of multiple prosthetic appliances from production molds affixed to a Ron Pearlman polyfoam head and shoulders bust with lace and hand applied hair pieces attached, self skinning foam embedded horn stumps and prosthetic grade glass eyes. Expertly studio painted in characteristic red tones. Facial appliances, from forehead to chin, are from production molds. All others added for display. The impressive piece measures 24 x 19 x 12 in. Exhibiting minor age and wear, some minor crazing to the paint on the back and shoulders. In very good to fine condition. **\$1,500 - \$2,500**



1524. “Immortals” chromed mask from 300. (Warner Bros., 2006) Original fearsome-looking mask constructed of vacuum formed plastic, metalized chrome-silver to resemble ancient metal. Interior lined in black fabric with black buckling elastic straps for affixing to wearer’s head. Black mesh screens obscure the eyes and mouth. Exhibiting minor production wear and handling. In very good to fine condition. **\$1,500 - \$2,500**



1525. *Resident Evil: Apocalypse* “Nemesis” hero prop rocket launcher. (Sony, 2004) Original hero prop weapon constructed of tooled aluminum, vacuum formed plastic, cast resin components and other multi-media. The large weapon measures 41 in. long x 9.5 in. wide x 13.5 in. tall. Featuring an aluminum rear barrel with a belled end, gun-style grip and trigger guard, attached viewfinder scope on the upper right, large front integral ammo magazine canister and vented aluminum muzzle. Containing electronics to illuminate a numeric panel on the upper right of the barrel. Exhibiting some production wear and adhesive remnants to the gun grip. In very good condition. **\$1,000 - \$1,500**



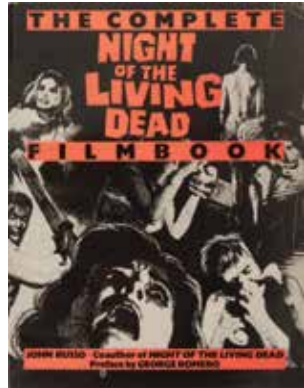
1526. Matthew G. Taylor “Nemesis” hero prop mini-gun from *Resident Evil: Apocalypse*. (Sony, 2004) Original custom made 25 x 10 x 15 in. hero prop weapon is constructed of tooled aluminum, steel and cast resin components expertly assembled and finished with shortened barrels flash hidlers, custom tooled aluminum vented muzzle shroud and oversize grip handle. With an 18 in. long segment of ammo belt to be fed through an intake chute. The Nemesis gun also featured a HUD that indicated health and weapon status similar to those in a first person shooter video game. The heavy prop was used by “The Nemesis” (Matthew Taylor) in both firing sequences (with real firearm components installed) and in static sequences, as presently configured. Exhibiting production wear and some missing components. In very good condition. **\$3,000 - \$5,000**



1527. Milla Jovovich “Alice” stunt tri-barrel shotgun with ammo sling from *Resident Evil: The Final Chapter*. (Constantin, 2016) Original static tri-barrel shot gun constructed of cast rubber over internal armature, expertly studio painted in hues of oxidized metal with “wood” components, 1-olive drab web ammo belt with green painted metal buckle closure and 3-empty 12 gauge shotgun shells. Gun measures approx. 18.5 x 3.5 x 3.25 in. Highly visible, when “Claire” (Ali Larter) hands this tri-barrel shotgun to “Alice” (Milla Jovovich) who who uses it during the confrontation with “Dr. Isaac’s” (Iain Glenn) men and the chase with “Cerberus” bio-weapons. Likely an homage to the “Hydra” shotgun seen in the *Resident Evil 5* and *Resident Evil 6* video games. Exhibiting production wear and handling with hammer stem missing. In production used very good condition. **\$2,000 - \$3,000**



1528. Milla Jovovich “Alice” prop bomb detonator from *Resident Evil: Afterlife*. (Screen Gems, 2010) Original prop detonator constructed of hollow metal box, carbon fiber switch cover, applied graphics, and scrim paper “light panels”. Partial electrical components present, but device doesn’t light. Measures approx. 6.25 x 3 x 3 in. Exhibiting signs of production wear and handling. In very good to fine condition. **\$600 - \$800**



1529. Resident Evil: The Final Chapter Umbrella Trooper stunt costume and prop machine gun. (Constantin, 2016) Original tactical ensemble including (1) Network brand short sleeve black cotton t-shirt, size "M", (1) long sleeve black canvas jacket with short standing collar with black web applique, 2-faux chest pouch pockets, each with black web velcro patch with red applied graphics, "TC-02" and "Peters 442167", 2-faux arm pouch pockets with black web velcro patches bearing Umbrella Corp. logos, and integral black spandex hand stirrups with elastic finger rings, and button front closure, (1) pair matching cargo pants with elasticized waistband, zipper front closure, and cinching cuffs, (1) matching black cap, (1) military black nylon canvas vest constructed of vinyl panels with black web straps and metal grommets, static cast foam latex rubber magazine clip affixed inside cast plastic holster, cast hard rubber dagger hilt with Umbrella Corp logo in cast hard rubber sheath, (1) black web ammo belt, (1) pair padded elbow armor with elastic straps, and (1) pair hinged knee/shin armor. Also includes (1) prop gun cast rubber over metal armature, measuring approx. 29.75 x 7.5 in. All exhibit production wear and handling. Gun exhibits wear and tear, with torn trigger guard and some missing elements. Overall in good to fine condition. **\$1,000 - \$1,500**

1531. George A. Romero Land of the Dead collection of production ephemera and severed head prop. (Universal, 2005) Original collection of production materials including (1) life-size "Pillsbury" (Pedro Miguel Arce) "severed head" prop constructed of poly-foam reinforced cast silicone skin with hand applied hair to head, eyebrows, beard and lashes, prosthetic grade glass eyes, shredded latex rubber "gore" at neck stump, expertly studio painted for hyper-realism, (1) studio bound and bradded 85-blue revision page script written by George A. Romero, dated October 3, 2004, (1) "The Complete Night of the Living Dead Filmbook" by John Russo, coauthor of the *Night of the Living Dead*, inscribed on page-6, "Ross, stay scared, George Romero". Also includes, (2) laminated 2.5 x 4.25 in. *Land of the Dead* crew passes, (100+) production call sheets, maps to locations, crew memos and more and (2) crew T-shirts, 1-silver blue size "L" and 1-size "L/G" with graphic LotD screen print on fronts. Black shirt retains pinned on tag with printed "Thanks for living in the *Land of the Dead*" and handwritten, "Ross Church". Attributed to crewmember, Ross Church. Exhibiting age, production wear and handling. Overall in very good to fine condition. **\$1,000 - \$1,500**

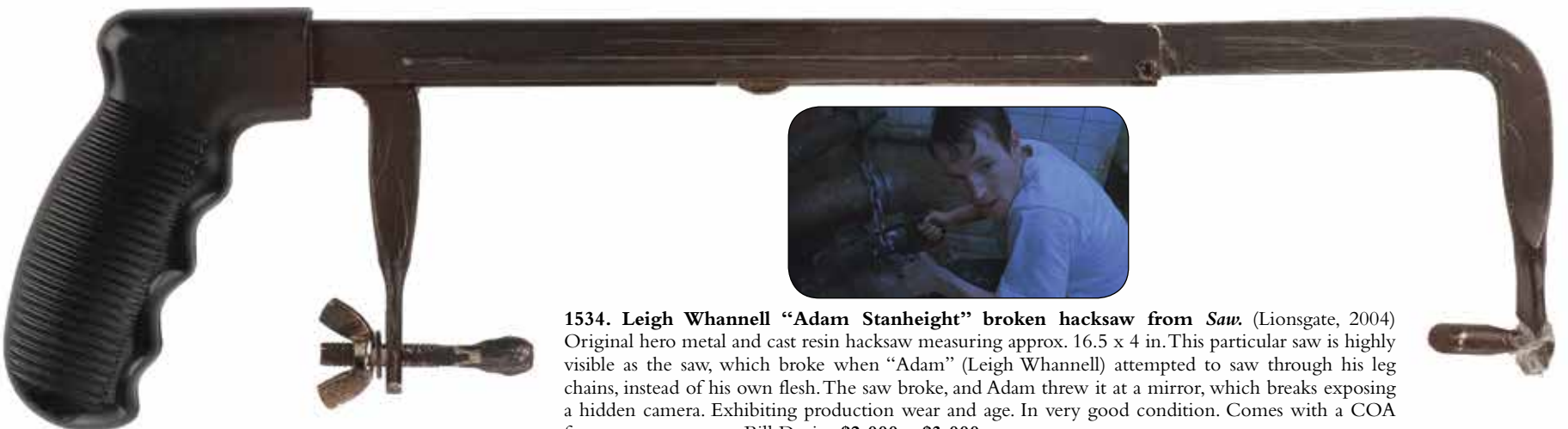


1530. Iain Glen "Dr. Isaacs" hero leather jacket from Resident Evil: The Final Chapter. (Constantin Film, 2016) Original custom tailored black oiled denim jacket with standing short collar and snap, long sleeves with cuffs, left chest snap and flap pocket with inset zipper, black leatherette piping at collar, cuffs and hem and zipper front closure. Retaining heat transfer badging including "Isaacs A.E." above the chest pocket. Left shoulder of sleeve features the "Umbrella Corp." icon and embossed bars. Retaining the internal "G-Star Raw" maker's label. Exhibited production use and light distressing. In fine condition. **\$500 - \$700**

1532. Timothy Dalton "Skinner" cult leader cloak from Hot Fuzz. (StudioCanal, 2007) Original black polyester collarless knee-length hooded cloak with tie front closure at neck. Highly visible worn by "Skinner" (Timothy Dalton) the cloaked murder in the dark comedy. In production used very good to fine condition. **\$400 - \$600**



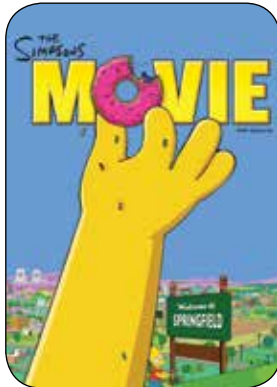
1533. Journey to the Center of the Earth lenticular 1-sheet poster. (New Line, 2008) Original 27 x 40 in. lenticular 1-sheet poster for the Jules Verne adaptation. Some minor handling. Otherwise in very good condition. **\$200 - \$300**



1534. Leigh Whannell "Adam Stanheight" broken hacksaw from Saw. (Lionsgate, 2004) Original hero metal and cast resin hacksaw measuring approx. 16.5 x 4 in. This particular saw is highly visible as the saw, which broke when "Adam" (Leigh Whannell) attempted to saw through his leg chains, instead of his own flesh. The saw broke, and Adam threw it at a mirror, which breaks exposing a hidden camera. Exhibiting production wear and age. In very good condition. Comes with a COA from property master Bill Davis. **\$2,000 - \$3,000**



1535. *The Simpsons Movie* life-size theater promo display. (TCF, 2007) Original life-size diorama of “The Simpsons” family sitting on their iconic Sofa constructed of cast fiber-glass and expertly finished in cartoon colors. Created by Idea Planet to promote the release of *The Simpsons Movie*. The figures include, “Homer”, “Marge”, “Bart”, “Maggie” and “Lisa”. Measuring 145 x 78 x 47 in. including living room wall backdrop. Exhibiting display wear and handling. In very good to fine condition. Special shipping arrangements will apply. **\$2,000 - \$3,000**



1537. *Speed Racer* lenticular 1-sheet poster. (WB, 2005) Original 27 x 4 US lenticular 1-sheet poster for the Wachowski's adaptation of the classic anime. Some minor handling wear. Accompanied by original studio transmittal box. In generally very good condition. **\$200 - \$300**



1538. Robert Downey Jr. “Tony Stark” hero “Mark IV” Arc Reactor armor piece from *Iron Man 2*. (Marvel, 2010) Original arc reactor disc prop constructed of 2 x 3 in. tooled aluminum ring casing with white acrylic disc on the face and aluminum spoked-grill on the verso. The Arc Reactor was a power core made out of palladium, and was the initial power source of the first *Iron Man* Mark suits. The chest piece was essential in keeping shrapnel fragments from killing “Stark” (Downey Jr.) by entering his heart. Retaining cables, braided wires, plugs and electronics (untested). Displayed in a custom 12.25 x 2 x 14 in. plexiglass standing case with the Arc Reactor embedded in an image of the Iron Man suit. Faceplate not present. Exhibiting production wear and minor age. In very good condition. **\$3,500 - \$5,500**



1536. Clint Eastwood “Walt Kowalski” stunt Colt M1911 pistol from *Gran Torino*. (Warner Bros., 2008) Original static prop Colt .45 pistol, constructed of cast hard rubber and expertly studio painted in black, brown and silver. Highly visible when “Walt Kowalski” (Eastwood) uses the M1911 he kept from the Korean War to aim at the “Spooks” to scare them away from “Thao’s” (Bee Vang’s) sister “Sue Lor” (Ahney Her), and is seen in many scenes. Walt carries it around in his belt without a holster. Exhibiting production wear and handling, hammer and slide stop are missing. In production used very good condition. **\$3,000 - \$5,000**



1539. *Iron Man* “Mark I” armor chest plate. (Marvel, 2008) In *Iron Man*, the blockbuster action film that propelled the superhero genre to new heights, the “Mark I” flying suit started it all. When Robert Downey Jr., “Tony Stark” is kidnapped by terrorists and forced to build weapons of mass destruction, he instead covertly creates the “Mark I” flying suit, which he uses to successfully escape his captors before crashing in the desert. This production made “Mark I” armor piece constructed of cast fiberglass shell is expertly painted in metallic silvers with brown accents to appear as roughly assembled and weathered heavy scrap steel with irregular weld seams and rough edges. Measures approx. 19 x 10 in. From the “Mark I” desert crash site. In production-used very good condition. Comes with a COA from the Marvel-authorized auction. **\$6,000 - \$8,000**





1540. Iron Man II “Mark VI” diamond shaped arc reactor. (Marvel, 2010) Original 5.75 x 3.25 x 2 in. costume piece prop constructed of tooled aluminum triangle casing with white acrylic panel on the face, wiring protruding from the verso leading to a 3.25 x 2.25 x 1 in. switch box, which illuminates the unit. The “Mark VI’s” armor design is based on the previous “Mark IV”, with the exception of the new triangular shaped “Unibeam” chest piece and armor coloring. The Mark VI armor is the first in the franchise to feature a triangular shaped Unibeam on its chest plate. Exhibiting production use and handling. Electronics present and working. In very good to fine condition. **\$3,000 - \$5,000**



1541. Robert Downey, Jr. “Tony Stark” (3) costume pieces from Iron Man 2 with Marvel Studios COA. (Marvel, 2010) Collection of (3) costume pieces including (1) Calvin Klein brand gray cotton size “M” tank top and (2) identical pairs of G Star Raw brand gray corduroy size “32/32” pants with front and back slash pockets, side cinching waist belts and zipper and button front closure. Highly visible in the scene when “Tony Stark” (Downey Jr.) first tests out the jet boot thrusters of his Iron Man flying suit in his workshop. Reflecting the costume worn in the original *Iron Man* movie when Stark creates his very first suit, Downey regarded this costume as significant enough to include it in his Instagram birthday greeting to director Jon Favreau, which garnered 1.5 million “likes”. All garments exhibit expert studio distressing and production wear. In very good to fine condition. Accompanied by a Marvel Studio Certificate of Authenticity. **\$1,000 - \$1,500**



1542. Robert Downey Jr. “Iron Man” (2) hero illuminating “Repulsor Gloves” from Iron Man 3. (Marvel, 2013) Original pair of Iron Man Repulsor Gloves constructed of cast foam latex embedded in nylon stretch fabric gloves with central metal ringed plastic repulsor discs inset into the palms. Retaining electronics for illuminating the discs. Electronics untested. Expertly studio painted to appear as rigid armor. Right glove retains some motion capture registration dots adhered to the back of hand. Gloves exhibit deterioration to foam rubber components, age, production wear and distress. Considering the fragility of materials and expendability of costume pieces, it is rare for examples of screen used gloves to survive. In production used good to very good condition. **\$6,000 - \$8,000**

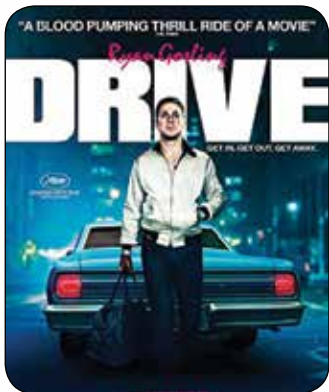


1543. Iron Man destroyed suit shoulder piece from Iron Man 3. (Marvel, 2013) Original shoulder armor prop constructed of rigid self skinning polyfoam expertly studio distressed and painted deep metallic red, measuring approx. 14 x 9 x 8.5 in. Exhibiting expected production distressing. In very good to fine condition. **\$1,000 - \$1,500**



1544. Ryan Gosling “Driver” hero 1973 Chevrolet Chevelle from *Drive*. (FilmDistrict, 2011) Original hero car, heavily adapted for the production to include gauges, steering wheel, safety harness fixings, wing mirrors, extended reinforced bumper, exhaust, wheels, internal steel bracing to prep for stunt work and custom paint work. Gosling himself selected the 1973 Chevy Chevelle for his character and a total of three cars, each of slightly different configuration, were used during production to represent “Driver’s” personal vehicle. This is one of only two that survived the shoot and this exact car can be seen matched at various points throughout the movie, most notably via the unique pattern of cracks on the dashboard. Carrying a 350 cubic inch V8 engine (badged as a 454) and an automatic transmission the vehicle is in good running condition, the engine has been rebuilt since filming and speakers added to the door cards by a previous owner. A unique opportunity to own not only a classic American muscle car but also a functional piece of movie history. In good production used condition. Sold as is and with no guarantees as to the working condition of the vehicle. The vehicle remains in the UK and special shipping arrangements will apply. **\$40,000 – \$60,000**





1545. Ryan Gosling “Driver” distressed hero ensemble from *Drive*. (FilmDistrict, 2011) Original (5) piece signature costume including (1) custom made satin “Scorpion” jacket, (1) vintage Henley shirt, (1) pair of Acme brand blue jeans, (1) pair of taupe Stacy Adams brand leather boots and (1) pair of leather driving gloves. Created by costume designer Erin Benach, with extensive input from Gosling himself, “Driver’s” iconic look became synonymous with the movie’s celebrated style. The jacket in this ensemble was created for extended driving sequences, with ports to allow the wearing of a safety harness and without the embroidered scorpion on the reverse for the actor’s comfort. Retaining costumer’s tags. All items exhibit production wear and heavy studio distressing, particularly the jacket and jeans, which have theatrical blood remnants from the final sequences of the movie. Includes various items found in the pockets including a broken toothpick and a receipt in the name “Ryan Gosling”. In very good to fine condition. **\$30,000 - \$50,000**

1546. *Drive* collection of (7) production binders including shooting script, continuity Polaroids and much more. (FilmDistrict, 2011) A set of (7) binders filled with 100+ unpublished continuity stills and other assorted documents created and used during the production of the movie. Included are candid onset photos of all principal cast in character costume and makeup including Ryan Gosling (“Driver”), Bryan Cranston (“Shannon”), Carey Mulligan (“Irene”), Oscar Isaac (“Standard”) and Ron Perlman (“Nino”), a shooting script, prop inventory, asset lists, costume tag book, a set of call sheets and detailed breakdowns of costumes, hair and make up. A comprehensive collection of behind-the-scenes material offering a unique insight into the production of this modern classic. Exhibiting production handling. All in very good to fine condition. Interested bidders are encouraged to view this collection in person, by appointment in our offices. **\$3,000 - \$5,000**



1547. Jay Baruchel “Kevin Sandusky” helmet, glasses and dog tags from *Tropic Thunder*. (Dreamworks, 2008) Original collection of (3) props including (1) prop army helmet with authentic “ground troops” M1 military helmet liner with-in a production made camouflage fabric wrapped cast fiberglass shell featuring green elastic strap holding 1-small metal film canister, 1-plastic bag with paper wrapped bandage, and 1-rabbit foot, with 2-green web straps which buckle beneath chin, interior lined with green web straps for stability, exterior of helmet features handwritten notes in black ink, “If I die before I wake, bury my ass on Flatbush Ave.”, and various other notes and doodles. Also includes (1) pair Shuron brand black frame glasses with remnants of production blood on the nose pads, studio distressed with theatrical tape on left lug, and (1) pair metal dog tags on ball chain, each with Sandusky’s personal information. Exhibiting studio distressing, production wear and handling. In very good to fine condition. **\$4,000 - \$6,000**





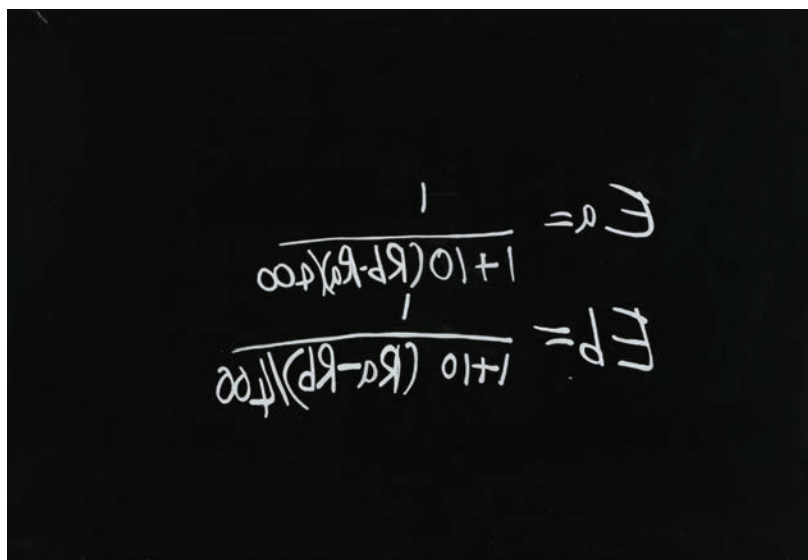
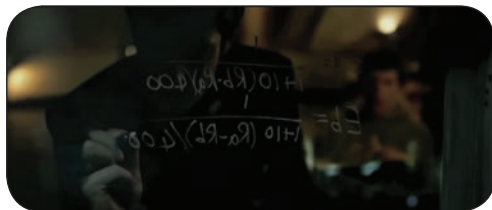
1548. Rhona Mitra “Sonja” hero necklace from *Underworld: Rise of the Lycans*. (Screen Gems, 2009) Original hero necklace with a 2 x 2 in. cast metalized resin shield pendant with opaque green artificial “stone”, glued on a 15.5 in. matching brass metal large open square link chain necklace. Significant and central piece of the overall story, the medallion is highly visible or referred to in every installment. Exhibiting production wear and handling. **\$1,000 - \$1,500**



1549. Very rare Quentin Tarantino signed *Inglourious Basterds* poster print by *Morning Breath*. (Universal, 2009) Original poster color print on heavy paper measuring 18.25 x 24.25 in. Depicting Adolf Hitler being spanked. Signed, “Quentin Tarantino” in the lower right corner and numbered “2/6” beneath the signature. In fine to very fine condition. **\$600 - \$800**



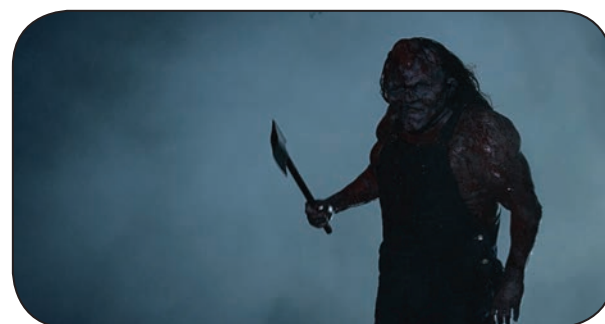
1550. Ellen Wong “Knives Chau” pair of stunt swords from *Scott Pilgrim vs. the World*. (Universal, 2010) Original pair of stunt swords constructed of cast resin blades, studio painted silver, featuring fire breathing eagles, aluminum s-guards, and katana style grip with brown silicone rayskin covered in black woven Ito braids. Each measure approx. 27 x 6 x 1.75 in. Safety edges added to each blade. Exhibiting production wear and handling, with scuffing and chipping to paint. **\$1,000 - \$1,500**

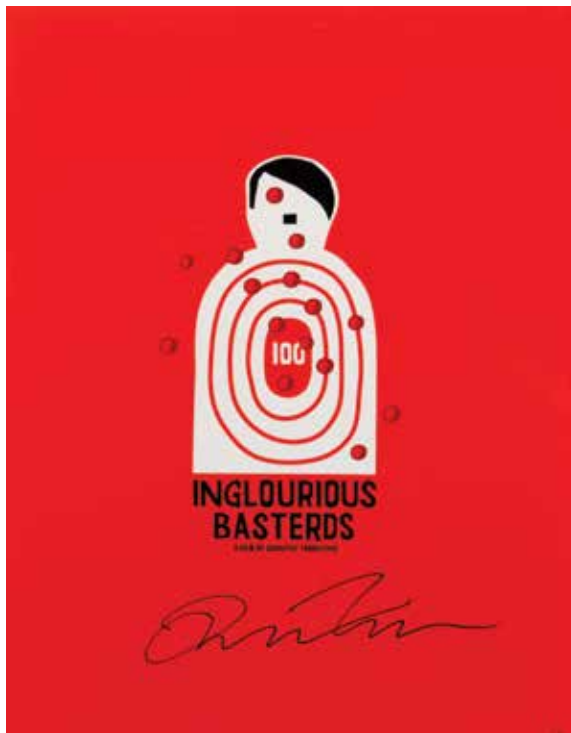


1551. Andrew Garfield “Eduardo Saverin” screen used “girl rating” algorithm from *The Social Network*. (Columbia, 2010) Original glass window pane set piece with dry erase algorithm from the pivotal scene when “Mark Zuckerberg” (Jesse Eisenberg) asks “Eduardo Saverin” (Garfield) for an algorithm to be used for his website for “FaceMash”, which would become “Facebook”. The upper writing screen matches, shot backwards through the glass, as Garfield begins writing the algorithm. The bottom text was written for the likewise screen matched close up shot at the end of the scene. The glass is framed and the entire frame is mounted to pressboard with prop #, film title and filming location written on the verso. Measures 34 x 25 in. with the framed pane measuring 28.25 x 20.25 in. In production used fine to very fine condition. **\$600 - \$800**



1552. *Hatchet II* Kane Hodder “Victor Crowley” stunt hatchet. (Dark Sky Films, 2010) Original cast foam rubber prop axe with internal metal armature. Expertly studio painted to resemble wood and metal. Measures 17 x 8.5 in. Acquired directly from director Adam Green. Exhibits production wear and handling, with a half-inch breach near the base of the handle. In production used good to very good condition. **\$2,500 - \$3,500**





1553. Very rare Quentin Tarantino signed *Inglourious Basterds* poster print by Grotesk. (Universal, 2009) Original poster color print on heavy paper measuring 18.25 x 24.25 in. Depicting An Adolf Hitler-shaped shooting range target. Signed, "Quentin Tarantino" in the lower center and numbered "3/6" in the lower right corner. In fine to very fine condition. **\$600 - \$800**



1555. *Pirates of the Caribbean on Stranger Tides* original clapperboard. (Disney, 2011) Original production used clapperboard with hinged wooden clapsticks featuring classic black-and-white lines. The plexiglass body measures approx. 11 x 9.5 in. and is printed with "Pirates of the Caribbean on Stranger Tides". Also printed with additional production information including, "A Jerry Bruckheimer Production, 2nd Unit, Director: George Marshall Ruge, Camera: Patrick Loungway". In production used very good to fine condition. Comes with an LOA from 1st Assistant Camera operator, John Holmes. **\$600 - \$800**



1554. Nick Principe "Chrome Skull" mask from *Laid to Rest*. (Anchor Bay, 2009) Original vacuum formed plastic stunt mask from the original hero mask mold, hand painted, with black mesh strip on interior to obscure eyes, and retaining 1-brown foam guard for comfort of wearer. Exhibiting light production wear and handling. In production used very good to fine condition. **\$1,500 - \$2,500**



1556. Tadanobu Asano "Hogun" ornate stunt mace from *Thor*. (Marvel, 2011) Original highly detailed rubber and resin prop stunt mace, expertly studio painted black, silver and gold and measuring approx. 31.5 x 8.5 in. The handle is rigid cast resin with a sleeve of textured silicone and mace ball and spikes of soft rubber. This stylized stunt prop is the signature weapon of "Hogun" (Asano) first seen in the melee between "Thor" (Chris Hemsworth), his crew, and the "Frost Giants". In the film, Hogun activates the mace, which dramatically deploys its severe metal spikes. Exhibiting production wear and handling with some chipping to paint and warping of spikes. In production used very good condition. *Provenance:* Profiles in History *Captain America: The First Avenger* Auction, April 14, 2012, Lot 217. Comes with a Marvel COA. **\$1,000 - \$1,500**



1557. Jaimie Alexander "Sif" stunt shield from *Thor*. (Marvel, 2011) Original stunt shield of hard cast rubber expertly painted metallic gold and silver, with a textured surface. Measuring 19.5 x 11.5 in. Shield retains 3-embedded metal plates on the verso for mounting arm straps (straps not present). Exhibiting light production wear and handling. In production used very good to fine condition. **\$1,500 - \$2,500**



1558. Tom Hiddleston "Loki" hero frost dagger from *Thor: The Dark World*. (Marvel, 2013) Original metal dagger featuring intricately engraved hilt and pommel with a textured beveled black and brass metal chevron grip. Measures approx. 12 x 2.25 in. Used to slay the Dark Elves as well as stab Thor and cut off his hand. Exhibiting production wear with some chipped paint and expected patina, edge and tip are moderately sharp. In very good condition. **\$5,000 - \$7,000**



1559. Jeff Goldblum “Grandmaster” orgy ship dash panel from *Thor Ragnarok*. (Marvel, 2017) Original Sci-Fi tech set piece consisting of a plastic panel with silver metal veneer engraved with alien symbols and embellished with knobs, dials, a car fin taillight and depressable pop button. Highly visible in the scene when “Bruce Banner” (Mark Ruffalo) hits the birthday button on “Grandmaster’s” (Goldblum) “Commodore” party ship, releasing a barrage of fireworks. Buttons and dials featured CGI composite images in the finished movie. The panel is presented on a custom made plexiglass base with postcard images from the movie and posters affixed and retaining electronics (untested) in the verso. Exhibiting production wear. In very good to fine condition. **\$3,000 - \$5,000**



1560. Chris Evans “Captain America” distressed vibranium stunt shield from *Captain America: The First Avenger*. (Marvel, 2011) Original studio distressed stunt shield constructed of cast rubber with leather straps and metal hardware on the verso, expertly studio painted to appear as distressed “vibranium”. Measuring approx. 23.75 in. diameter x 3.75 in. width. Initially a prototype created by “Howard Stark” (Dominic Cooper) using the country’s entire store of vibranium, “Steve Rogers” (Evans) ignores a lineup of new shields, instead choosing the unadorned prototype, finalizing his decision after “Peggy Carter” (Hayley Atwell) fires a gun from ten paces, and the bullets drop harmlessly to floor after being flattened. This version of the shield would have been used during the heavy battle scenes when “Cap” was under heavy fire. Exhibiting studio distressing and production wear. In very good to fine condition. **\$40,000 - \$60,000**



1561. “Captain America” battle-distressed combat helmet from *Captain America: The First Avenger*. (Marvel, 2011) Original custom made superhero helmet constructed of cast rubber shell expertly finished to appear as blue leather-clad armor and with soft brown leather lining components for comfort of wearer and stitched leather, vented ear flaps that come from within the helmet and end in web and leather chin straps that fasten with a metal clasp on the left side of the leather chin cup cradle. Also features leather lining around nose and mouth portions of the mask. The entire construction has been expertly assembled and painted with the iconic “A” on the forehead and stenciled white wings on either side of the helmet. Meticulous studio distressing has been applied to create the appearance of battle-wear including scratches, impacts, abrasions and soiling perfectly matching the advanced stages of helmets highly visible on screen. Handwritten on the interior, “#2 Stage 3” and, “2 Wobb” in white ink. A brilliant example of the craft and attention to detail synonymous with the Marvel Universe and the beloved *Captain America* franchise. In production used fine to very fine condition. **\$20,000 - \$30,000**



1562. Chris Evans “Captain America” leather gauntlet gloves from *Captain America: The First Avenger*. (Marvel, 2011) Original pair of custom leather gauntlet style gloves measuring 16.5 x 6.25 in., with buckled wrist straps, gauntlet cinched buckles at padded cuffs, interior lined with muslin fabric for comfort. Expertly studio aged and distressed, Signature superhero costume pieces from the iconic *Captain America* movie franchise, which spawned an entire universe of entries and spin-offs. These gloves were used by Evans in many scenes and later modified for a stunt double. Exhibiting production wear and handling. In production used very good to fine condition. **\$6,000 - \$8,000**



1564. Chris Evans “Captain America” screen matched hero USO WWII Heater Shield from *Captain America: The First Avenger*. (Marvel, 2011) Captain America’s signature weapon, his shield, is as much a hallmark of the superhero as his famed patriotism and integrity. In the Marvel movie franchise, “Cap’s” shield evolves from a simple trashcan lid to this sophisticated “heater” version and on to the high tech modern disc-style shield that boomerangs and repels bullets. This original heater-style hero shield is constructed of an aluminum core with thin brass front and back panels, expertly studio painted and finished in red, white, and blue. The shield measures 25 x 20.25 x .04 in. Retaining 2-padded leather arm straps outfitted to the verso. Highly visible when “Captain America” (Evans) rescues his best friend, “Bucky” (Sebastian Stan) from the Hydra Base and encounters, “Johann Schmidt/Red Skull” (Hugo Weaving). Production marks, dents and distress on this shield screen match those in the movie scene. Having presented the Marvel Captain America Auction in Chicago on April 14th of 2012, and having processed countless shields from this film, we can say with authority that this is the only “hero” metal version of this style of shield Profiles in History has ever handled. Exhibiting production wear and handling. In production used very good to fine condition. **\$20,000 - \$30,000**

1563. Chris Evans “Captain America” tunic from *Captain America: The First Avenger*. (Marvel, 2011) Original nylon and spandex sleeveless tunic constructed of red, white and blue chest and stomach panels with mesh back and sides and elastic back opening and zipper back closure. Embroidered silver threaded star affixed to the central chest. Highly visible worn when “Cap” (Evans) is wearing a leather jacket over his superhero costume during his mission to rescue “Bucky” (Sebastian Stan). Exhibiting production wear and minor staining to the mesh side panels. In very good to fine condition. **\$6,000 - \$8,000**



1565. S.H.I.E.L.D. helmet from *The Avengers* and *Agent of S.H.I.E.L.D.* (Marvel, 2012) Original black tactical helmet constructed of lightweight ABS plastic with 8 diamond shaped vent holes, 3-removable/adjustable EVA foam cushions, integrated military style head-lock chinstrap with side release buckle, rear dial helmet adjustment, 2-multi-position accessory side rails, 1-rail with adjustable “microphone” piece, 1-front facing adjustable headlamp, and 2-vinyl S.H.I.E.L.D. velcro logo patches. Highly visible on the helicarrier, and also used in multiple episodes of the series. Also includes (1) Bouton brand pair black military-style goggles. Exhibiting minor production wear and handling. In production used very good to fine condition. **\$1,500 - \$2,500**



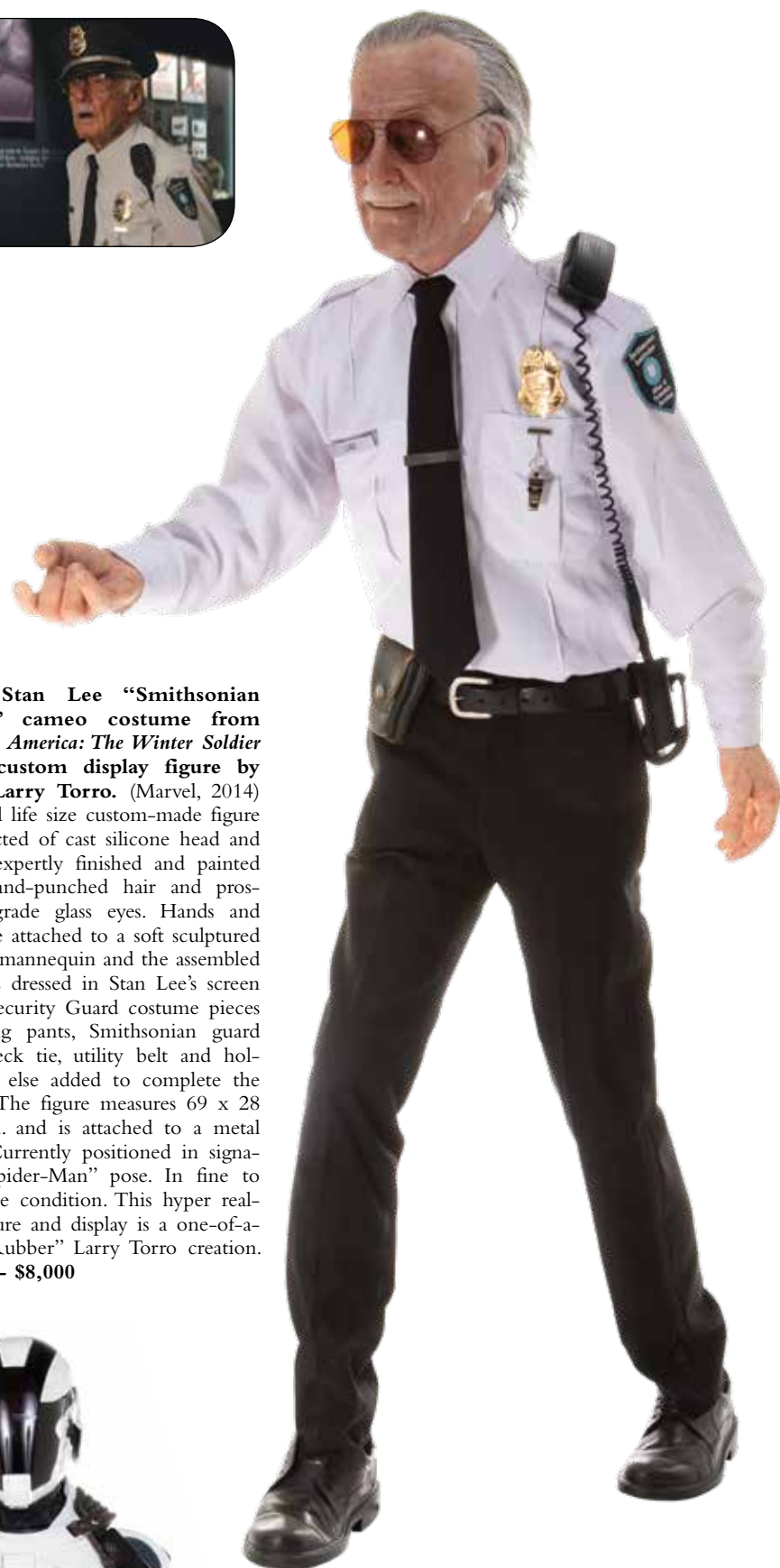
1566. Charlie Cox “Matt Murdock” pre-”Daredevil” Vigilante mask, costume and boots from *Daredevil*. (Netflix, 2015–2018) Original (4) piece superhero vigilante costume including (1) face mask constructed of black nylon stocking stretched over vacuum formed plastic bandit’s mask, tied in the back in a knot and with handwritten, “Cox” on the interior, (1) Take Five brand Polyester long sleeve black stretch shirt with red stitching and handwritten, “Cox” on the size “M” tag, (1) pair of navy blue cotton size “33” cargo pants with “Chris Brewster stunt” written on the internal Carhartt brand label and (1) pair of size “9” waterproof black Diehard brand boots with, “Cox” written on the interior of each. Highly visible when the blind lawyer, “Matt Murdock” (Cox) decides to use the superpowers he is imbued with to fight crime in the city before obtaining his signature “Daredevil” costume. Retaining the Netflix costumer’s tag with Daredevil logo sticker and typed, “Actor-Charlie Cox/Matt Murdock/Daredevil, Ep.2 1158”. Exhibiting production wear. In very good to fine condition. **\$2,000 - \$3,000**



1568. Federal Police Robot costume from *Total Recall*. (Sony Pictures, 2012) Original (16) piece ensemble including (1) thick black spandex bodysuit with mock turtleneck, all over gray “circuitry” print, elastic stirrups, numerous velcro strips and plastic clips, with zipper back closure and lower open front modesty panel, (1) matching full head hood with open front and mesh panel, (1) matching pair of lederhosen with integral studio distressed cast resin armor panels and black web straps, rubber tubing and flip-up armored cod-piece, (1) cast resin and vacuform helmet with web straps, foam rubber and electrical components, (1) 2-piece cast resin chest/back plate with integral shoulder pieces, leather and web straps, cast foam rubber and electrical components, and applied graphic stickers, retaining internal costumer’s tape handwritten, “Carlos”, (2) matching upper armor pieces with elastic straps, (2) matching armored bracers, (2) matching armored black spandex circuit print gloves, (2) matching armored greaves with elastic straps, (2) matching armored shoes (built over Oakley brand athletic shoes), and (1) cast foam rubber abdomen cover with velcro straps and removable rubber emblem. Electronics untested. Exhibiting studio distressing and production wear. In very good to fine condition. **\$3,000 - \$5,000**



1567. Stan Lee “Smithsonian Guard” cameo costume from *Captain America: The Winter Soldier* on a custom display figure by artist Larry Torro. (Marvel, 2014) Original life size custom-made figure constructed of cast silicone head and hands, expertly finished and painted with hand-punched hair and prosthetic grade glass eyes. Hands and head are attached to a soft sculptured posable mannequin and the assembled figure is dressed in Stan Lee’s screen worn Security Guard costume pieces including pants, Smithsonian guard shirt, neck tie, utility belt and holster. All else added to complete the display. The figure measures 69 x 28 x 34 in. and is attached to a metal stand. Currently positioned in signature “Spider-Man” pose. In fine to very fine condition. This hyper realistic figure and display is a one-of-a-kind “Rubber” Larry Torro creation. **\$6,000 - \$8,000**





1569. TST ChemRail prop rifle from *Elysium*. (TriStar, 2013) Original incredibly detailed cast resin rifle with moving trigger and spring-loaded, retractable, shock absorbing butt. Expertly studio painted and distressed. Measures approx. 38.5 x 3 x 10.5 in. The TST Chemrail, also known simply as the “ChemRail,” is a Dual Stage Linear Motor Rifle manufactured by TST and used by security forces on Elysium. Exhibiting minor production wear and handling. In very good condition. **\$4,000 - \$6,000**



1570. Denzel Washington “Robert Trench” (2) prop pistols from *2 Guns*. (Universal, 2013) Original pair of prop guns including (1) static cast rubber replica Smith & Wesson 4506 semi-automatic studio painted silver with black grip, highly visible during the Tres Cruces Savings & Trust robbery scene, and (1) static resin, cast rubber and polyfoam replica Ruger Redhawk .44 Magnum, studio painted silver, white and red with the Star of Texas on the grip. Denzel Washington “Robert Trench” steals this weapon in the desert and uses it in several scenes of the film. Exhibiting light production wear and handling, the Ruger’s hammer was broken during filming. In production used very good to fine condition. **\$600 - \$800**



1571. Jennifer Lawrence “Katniss Everdeen” ensemble from *The Hunger Games: Catching Fire*. (Lionsgate, 2013) Original (3) piece ensemble consisting of (1) Michael Stars brand brown soft cotton blend tank top, “one size fits most”, (1) Michael Stars brand navy blue long sleeve soft cotton blend shirt with button front closure and 2-chest pouch pockets, “one size fits most” and (1) pair of Rag & Bone brand size “28” navy blue corduroy skinny jeans. Tank and shirt retain internal, “Michael Stars” maker’s labels. Pants retain internal, “Rag & Bone maker’s label. Exhibiting studio distressing, age and production wear. In very good to fine condition. Accompanied by a COA. *Provenance:* Profiles in History “The World of Hunger Games” Auction – Part II, October, 14, 2016, Lot 33. **\$2,000 - \$3,000**



1572. “Katniss Everdeen” District 12 stunt tunic with female chest protector from *The Hunger Games*. (Lionsgate, 2012) Original futuristic, quirky custom-made sports jersey screen worn during training sequences. Consisting of a black, short-sleeve, stretch polyester tunic with gray and red mesh detail panels on sides of torso and shoulders. 6 in. zippered front at neck. The number “12” is printed on the sleeves and back, designating the character as a Tribute from District 12. Retaining the internal AIS maker’s label. Also includes (1) Proforce brand white vacuum formed plastic breast plate with silicone edging and black elastic straps. In her career-launching portrayal of “Katniss Everdeen”, Jennifer Lawrence is put through rigorous paces in this tunic. Exhibiting production wear and handling. In very good to fine condition. Includes a LOA from costume maker Sportsrobe Inc. **\$1,000 - \$1,500**



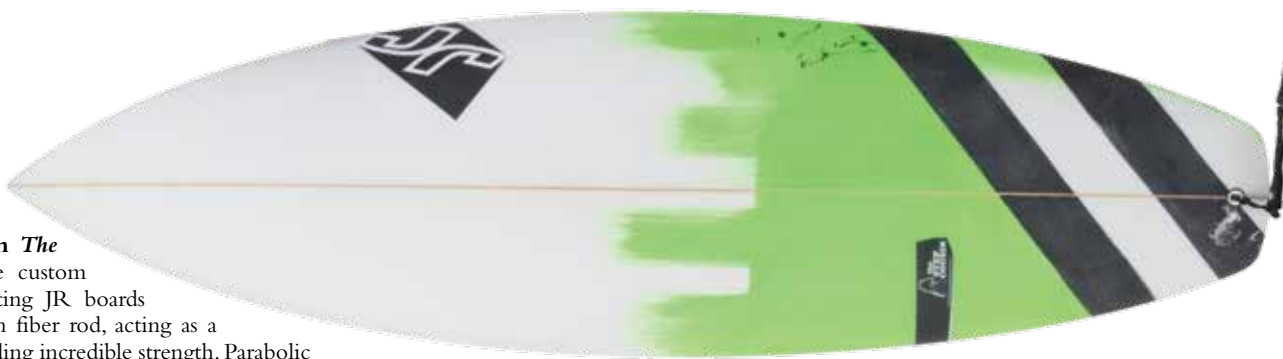
1573. Jennifer Lawrence “Katniss Everdeen” signature combat bow from *The Hunger Games: Mockingjay - Part 1 and 2*. (Lionsgate, 2014) Original high-tech stylized signature bow crafted of composite material with metallic black finish and metallic blue carbon fiber accents. Designed by Beeteer and used by Katniss throughout *The Hunger Games: Mockingjay - Part 1* and *The Hunger Games: Mockingjay - Part 2*. Measures 55.5 in. strung. Exhibiting production wear and handling. In very good to fine condition. *Provenance:* Profiles in History “The World of Hunger Games” Auction, May 20, 2016, Lot 277. **\$10,000 - \$15,000**



1574. Jennifer Lawrence “Katniss Everdeen” hero wooden District 12 hunting bow from *The Hunger Games*. (Lionsgate, 2012) Original signature hero wooden longbow used during hunting trips with District 12. Measuring 59.75 in. long (unstrung), the longbow is crafted of dark stained wood and features wrapped twine reinforcement. Appears in *The Hunger Games* and *The Hunger Games: Catching Fire*, as well as one of the final sequences in *The Hunger Games: Mockingjay - Part 2*. Exhibiting production wear and handling. In very good to fine condition. *Provenance:* Profiles in History “The World of Hunger Games” Auction, May 20, 2016, Lot 6. **\$8,000 - \$12,000**



1575. Jennifer Lawrence “Katniss Everdeen” signature silver combat bow with quiver from *The Hunger Games: Catching Fire*. (Lionsgate, 2013) Original highly stylized custom-made futuristic prop bow painted gunmetal gray with black faux carbon fiber trim and black grip. Measures 57 in. strung. Includes black nylon quiver with silver trim, shoulder strap, and belt. Also includes olive nylon bow carrying case, production marked “Hero 1.” Used by Katniss throughout the Training Center and arena sequences during the Quarter Quell. Studio distressed. Exhibiting production wear and handling. In very good to fine condition. *Provenance:* Profiles in History “The World of Hunger Games” Auction, May 20, 2016, Lot 187. **\$20,000 - \$30,000**



1576. Blake Lively "Nancy" surfboard from *The Shallows*. (Columbia, 2016) Original signature custom designed JR brand "Boxtsa" short board boasting JR boards unique Tri-Flex construction in which a carbon fiber rod, acting as a stringer, is inlaid along an EPS foam deck providing incredible strength. Parabolic carbon rods are then inlaid around the EPS foam's bottom rails providing a unique combination of twist and flex. The boards are then glassed slightly heavier to compensate for the blank's incredible lightness. With 3-custom green FCS brand "Carver" tail fins and remnants of ankle leash still attached to board. In the popular killer shark movie, "Nancy" (Lively) has one primary board and this is one of few of those hero props. Exhibiting production wear and handling, with a 2 x 1.5 in. breach near the tail of board. In very good condition. **\$3,000 - \$5,000**



1577. Jeremy Renner "Hansel" stunt turret pistol from *Hansel & Gretel: Witch Hunters*. (Paramount, 2013) Original cast hard rubber static stunt turret pistol. This 14.5 x 4.5 in. pistol is highly visible when "Hansel" (Renner) chooses his weapons from a wooden cart then later when Hansel draws and points the weapon in the film. Expertly studio distressed and painted to appear as metal and wood. Exhibiting production wear and handling, scope partially missing. In production used very good condition. **\$2,000 - \$3,000**



1578. Keanu Reeves "John Wick" stunt Glock 26 from *John Wick*. (Thunder Road, 2014) Original prop Glock 26 compact pistol constructed of cast hard black rubber and expertly finished to appear as metal and measuring 6.25 x 4 x 1 in. In the movie "John Wick" (Reeves) uses this backup pistol in the Red Circle nightclub shootout. Exhibiting production use and wear. In very good condition. **\$800 - \$1,200**



1579. Keanu Reeves "John Wick" 1911 semi automatic prop airsoft pistol with working action from *John Wick: Chapter 2*. (Summit, 2017) Original decommissioned airsoft pistol constructed of plastic and metal with working slide and slide catch, ambidextrous safety, skeleton trigger, and hammer. Measures approx. 8.75 x 5.5 x 1.15 in. During the first fight against "Wick" (Reeves), "Cassian" (Common) uses what appears to be a two-tone 1911 before being disarmed, this is a continuity error, as he was using an Arsenal Firearms Strike One in earlier shots. One of "D'Antonio's" (Riccardo Scamarcio) henchmen also uses a 1911, prompting John to pick up a magazine from his dead body and load it into his Kimber 1911 before the mirrors scene. Exhibiting only minor production wear. In very good to fine condition. This piece is accompanied by a LOA signed by the prop master and executive producer on the film. **\$600 - \$800**



1580. James Parks "O.B." complete signature costume from *The Hateful Eight*. (Visona Romantica, 2015) Original (10) piece costume including (1) faux fleece line green flannel jacket with metal clasp front closure, (1) cardigan vest marked, "Hero OB", (1) Ralph Lauren brand button up long sleeve green plaid shirt marked, "OB", (1) J. Crew brand white cotton Henley shirt, (1) pair of rust colored corduroy pants with elastic stirrups and marked, "James OB" on the interior waist band, (1) brown wool scarf (1) pair of leather and fur gloves both marked, "OB #1" on the interior, (1) pair of leather lace-up knee-boots marked, "OB Hero" on the interior, (1) leather utility belt with stamped leather pouches and prop knife in sheath and (1) brown felt hat with leather pom-poms around the brim. Worn throughout the film and in promotional interviews and materials. All pieces expertly studio distressed. Includes 2-costumer's tags. In very good to fine screen used condition. **\$1,500 - \$2,500**



1581. Tom Hanks "Chesley 'Sully' Sullenberger" signature airline captain's uniform from *Sully*. (TCF, 2016) Original Murphy & Hartelius (4) piece airline captain uniform including (1) black wool blend size "40R" coat with notched lapel, black and silver grosgrain piping on the lower sleeves, 2-silver metal flag buttons at closure, and 1-silver metal wing and flag pin on lapel, (1) pair matching wool blend trousers with zipper front closure, (1) crisp white long sleeve button up shirt with epaulets covered in black wool and grosgrain ribbon trim, and (1) matching blue and taupe striped tie with printed flag logo. Shirt, pants and jacket retain internal, "Murphy & Hartelius" bias labels, shirt with handwritten, "TH" on label, jacket with handwritten, "TH" on interior jacket pocket. In production used fine to very fine condition. **\$600 - \$800**



1583. *The Shape of Water* special aquatic creature anatomical poster. (Fox Searchlight, 2017) Guillermo del Toro's charming fantasy *The Shape of Water*, inspired in large part by the 1950s Universal classic monster flick *The Creature From the Black Lagoon*, won four Oscars including Best Picture, Best Director, Best Music, and most notable for this rare and unusual artifact, Best Production Design. Del Toro exercised his unique vision and creativity to have his production team create this truly fantastic promotional artifact which appears in its construction and presentation to pass as an authentic period government agency anatomical study of the film's creature. Canvas-print 17 x 25 in. 1962-era style anatomical chart with top and bottom wooden hanger bars (like school classroom charts) stamped on verso "Top Secret/ Property of US Government" and with tiny brass plaque in bottom hanger bar, "Dr. Guillermo del Toro". Also includes faux period-looking memorandum from "Department of Defense" (with faux redactions) discussing the "Homo Piscis" or "Fish Man". All is housed rolled inside a period-looking "Department of Defense" telescoping tube with production government labeling. Del Toro distributed a very limited number of these at an international film festival for advance screenings, and again at his master class in screenwriting. It is believed only a few hundred such objects were created and distributed. Entire contents in fine, unhandled condition. **\$300 - \$500**



1584. Dolph Lundgren "Ivan Drago" ringside costume from *Creed II*. (MGM, 2018) Original (2) piece ensemble including (1) short-sleeve red polo shirt with 2-buttons at neck and gold embroidered "Drago" on left chest, size "XL/XG", and (1) pair navy blue Adidas brand athletic pants with signature 3-white strip pattern on legs, size "XL". Exhibiting production wear with remnants of studio FX blood on lower right pant leg. In very good to fine condition. **\$600 - \$800**



1585. Brigitte Nielsen "Ludmilla Drago" pantsuit from *Creed II*. (MGM, 2018) Original (2) piece tailored Escada brand ensemble including (1) ivory wool suit coat with short pointed collar, notched lapel, 2-functional but sewn shut hip flap pockets, interior lined in ivory silk satin, with hidden snap closure and Escada silver button front closure, and (1) matching pair of trousers with silver button detail the length of 1-leg, both size "44", both retaining internal Escada bias labels. Noteworthy tidbit: Nielsen was 7.5-months pregnant when filming her cameo, this suit was appropriately tailored to hide her baby bump. Exhibiting only minor production wear. In very good to fine condition. **\$400 - \$600**



1587. Gabriel Bateman “Andy” stunt costume from *Child’s Play*.(United Artists, 2019) Original (3) piece ensemble including (1) Gymboree brand long-sleeve crewneck white, gray and royal blue baseball tee with studio applied SFX blood and dirt, retaining internal costumer’s sticker handwritten, “#102 *3 St. Andy”, (1) pair Gymboree brand jeans with elasticized waist, retaining internal costumer’s sticker handwritten, “#102 St. Andy”, and (1) Old Navy brand navy and wine zip-up hoodie, retaining internal costumer’s sticker handwritten, “#102 *3 St. Andy”. Exhibiting production wear and studio distressing, left tee and hoodie shoulders with 3 in. tear. In very good to fine condition. Comes with a production costumer’s tag and COA from the *Child’s Play* studio auction. **\$600 - \$800**



1588. Gabriel Bateman “Andy” hero costume from *Child’s Play*.(United Artists, 2019) Original (3) piece ensemble including (1) long-sleeve crewneck baseball tee with navy knit collar, cuffs and sleeves, and heathered slate blue thermal bodice, size “9-10”, (1) pair Zara Kids brand tan corduroy pants, size “10”, and (1) Zara Kids brand royal blue and wine puffer hoodie with 2-diagonal hip flap pockets, knit cuffs and hem, and zipper front closure, size “10”. Pants and shirt retaining internal costumer’s stickers with “2 Andy”. Exhibiting production wear. In very good to fine condition. Comes with a production costumer’s tag and COA from the *Child’s Play* studio auction. **\$400 - \$600**



1589. Houdini, Harry. King of Cards color lithographic poster. (ca. 1898) Vintage original Harry Houdini King of Cards color lithographic poster, printed by Chicago, National Printing and Engraving, ca. 1898. Measures 18 x 24 in. One of the earliest promotional materials from Houdini’s professional career, this style of poster was used to advertise his circus and dime museum shows. Exhibiting some fading and general wear. Very good condition. **\$4,000 - \$6,000**



1590. Billie Holiday original studio direct-to-disc recording acetate of groundbreaking song “Strange Fruit”. (1939)

Vintage original 1-sided 7 in. record. With central paper label and spindle hole. Typed on the label, “Strange Fruit” and “Billie Holiday”. Also hand written on the label, ‘Commodore Record 526, recorded 4/20/39’ and “Frankie Newton Orchestra, Produced by Milt Gabler”.

Gabler was a legendary producer and innovator of the recording industry. When Billie Holiday found her record company, Columbia, resisted her appeals to release “Strange Fruit”, she offered the song to Gabler. He had Holiday record the song and he released the track in 1939, which brought great attention to Holiday’s work and career. 60 years later, Time magazine named “Strange Fruit” the Best Song of the Century. The song was written by a teacher named Abel Meeropol as a poem, which was published in 1937. It protested American racism, particularly the lynching of African Americans. The song’s lyrics are a metaphor linking a tree’s fruit with lynching victims. Holiday first performed the song at Café Society earlier in 1939. The singer would close her show with it. Waiters would stop all service. The room would be dark but for a spotlight on Holiday’s face. During the intro to the song, Holiday stood with her eyes closed, as if praying. Exhibiting age and minor handling. In vintage fine condition. Originally from Artie Shaw who signed Billie Holiday in 1938, becoming the first white bandleader to hire a full-time black female singer. Obtained directly from Shaw by a sound engineer. **\$1,000 - \$1,500**



1591. ADAC (2) German racing posters 1963-1968. Vintage (2) original Allgemeiner Deutscher Automobil-Club auto and motorcycle racing series posters for Nurburgring (1963) and Hockenheim (1968). Each measures approx.. 23 x 33 in. and each is archivally linen-backed with virtually no retouching having been required. Very good to fine condition. **\$300 - \$500**



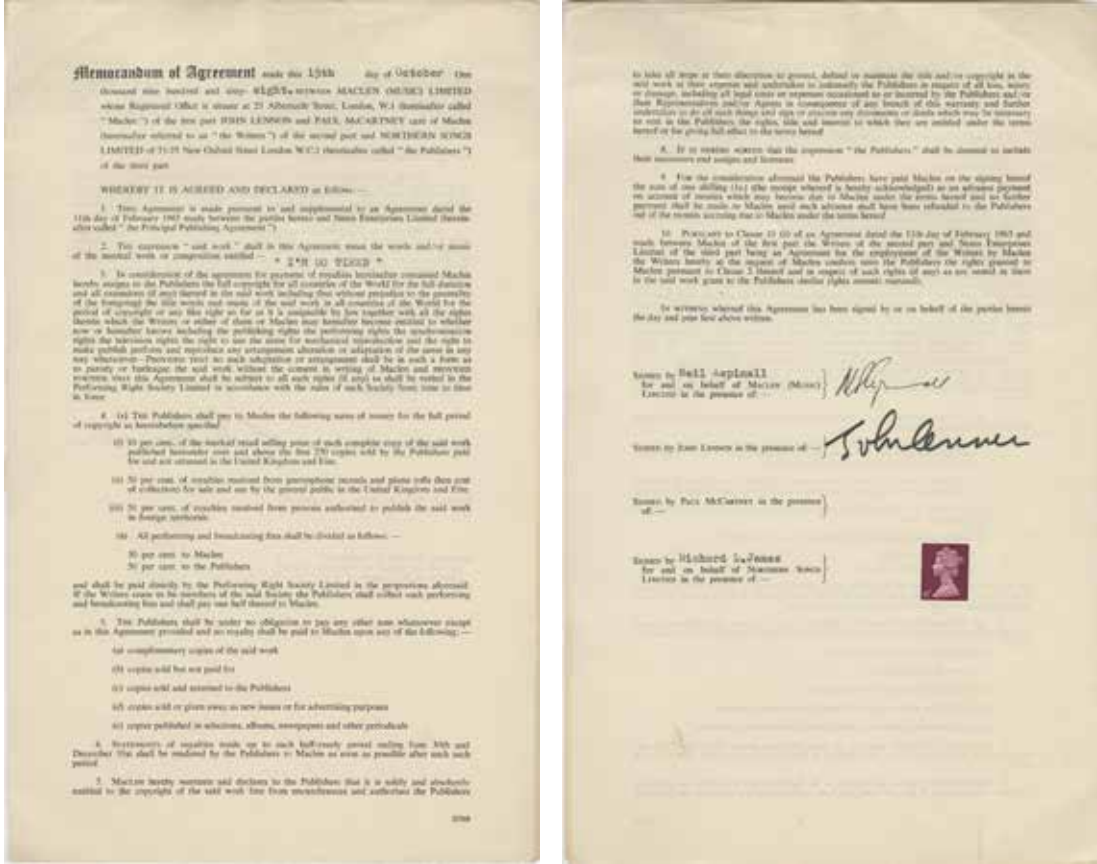
1592. Frank Sinatra collection of (4) correspondence to Walter Winchell regarding *Ocean’s 11*. (ca. 1960s) Vintage original (4) Sinatra ephemera including (1) typed 8.5 x 11 in. letter on Frank Sinatra letterhead to Walter Winchell, in part, “We all know what’s wrong with our country and our society. We talk about our faults a great deal—as we should. But every once in a while I think we should talk—and think—about what’s RIGHT with our country”, signed “Frank Sinatra” in black ink, with handwritten pencil notations near bottom, (1) gelatin silver 8 x 10 in. of Frank with Walter inscribed, “Dear Sam – You’re my Boy, Francis”, and (1) 2–page Western Union telegram to Walter from Frank dated “1960 Jul 21”, in part, “Be my guest and celebrate New Years Eve with us in Las Vegas. Only this time New Years Eve occurs Wednesday [paste-up element], August 3, when we turn the town upside-down for the world premiere of “Ocean’s Eleven...”

Exhibiting age and wear. In very good condition. **\$600 - \$800**





1593. The Beatles menu signed by all four members on flight to the Bahamas to shoot *Help!* (United Artists, 1965) Vintage original special menu created by British Airways for The Beatles on their flight to the Bahamas where they would shoot the band's second (and last) dedicated theatrical feature, *Help!*, which is credited with contributing to the development and future popularity of music videos. The menu is printed on 9 x 7 in. cardstock with rounded corners and folds in half to 4.5 x 7 in. The front cover of the menu features the company crest in gold ink and, "B.O.A.C. welcomes aboard Beatles Bahamas Special, 1965 * British Overseas Airways Corporation" in black ink. The interior features First Class Bar and Wine List on the left side and the dining menu on the right side. All of "The Fab Four" have signed in brown ink over the menu contents, "To Joanne, love from Paul McCartney", "Ringo Starr", To Joanne, love from John Lennon xxx" and "George Harrison xxx". The menu exhibits age, handling, wear and soiling. The signature ink has evenly and only mildly faded. In vintage very good condition. **\$6,000 - \$8,000**



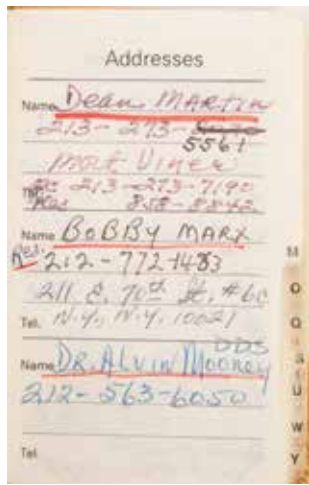
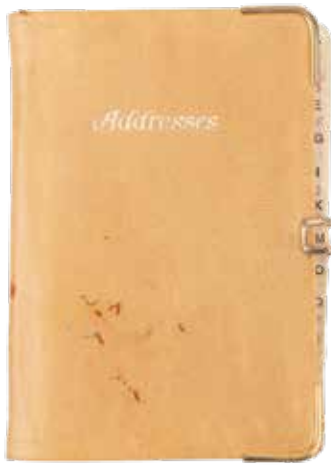
1594. John Lennon signed agreement document regarding royalties for *The Beatles* song "I'm So Tired". (1968) Vintage original "Memorandum of Agreement" printed on both sides of one 8 x 10 in page, with typed date elements, "15th October, 1968". Spelling out the publishing terms for John Lennon's song, "I'm So Tired", which appeared on the legendary The Beatles "White Album". The contract is between Maclen Music Ltd. (John Lennon and Paul McCartney's songwriting partnership) and Northern Songs, Ltd. (music publisher Richard "Dick" James company). The contract is boldly signed in the space for names at the end of the printed contract, "Neil Aspinall, head of Apple and "John Lennon". The space for Paul McCartney's signature is left blank, but then none of the "White Album" agreements were signed by McCartney. There is a British postage stamp affixed to the space where Dick James' signature would have gone. Exhibiting minor age, edge wear and handling. The left edge shows minor roughness having been evenly torn from a book or facing page. In vintage fine condition. Accompanied by a signed LOA from Beatles expert Frank Caiazzo. **\$4,000 - \$6,000**



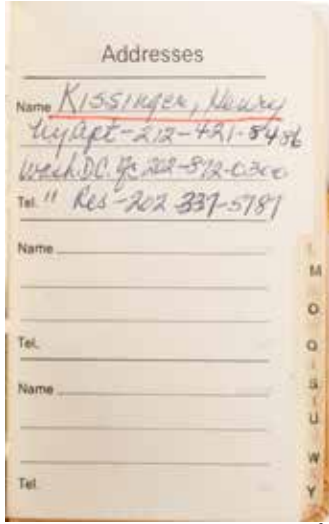
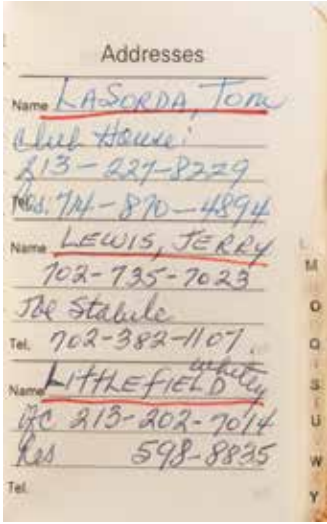
1595. The Beatles "White Album" signed by Paul McCartney. (EMI, 1968) Vintage original record album, boldly signed on the cover by "Paul McCartney" in 2013. Accompanied by a PSA/DNA autograph authentication certificate. LPs remain in good condition. Cover exhibits age and handling. In vintage good condition. **\$300 - \$500**
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1596. The Beatles "Abbey Road" album signed by Paul McCartney. (EMI, 1969) Vintage original record album, boldly signed on the cover by "Paul McCartney" in 2016. Accompanied by 1-PSA/DNA and 1-JSA autograph authentication certificate. Album remains in good condition. Cover exhibits age and handling. In vintage good condition. **\$300 - \$500**



1597. Frank Sinatra's personal pocket address book. (ca. 1960s-1970s) Vintage original Leathersmith brand 100+ page buff leather pocket phone directory. Imprinted with silver gilt, "Addresses" on the front cover and with an integral mini pencil sheathed in the interior spine. With metal corner edges and swiveling clasp. The alphabetically tabbed pages include a host of luminaries of the era, handwritten in pen and pencil in multiple hands and including contact information for Spiro Agnew, Cubby Broccoli, Milton Berle, Sammy Cahn, James Cagney, Claudette Colbert, Perry Como, Morton Downey, Kirk Douglas, Glenn Ford, President Gerald Ford, Cary Grant, Senator Barry Goldwater, Gene Kelly, Henry Kissinger, Dean Martin, Roger Moore, President Richard Nixon, Wayne Newton, Gregory Peck, Buddy Rich, Nancy Sinatra, Robert Wagner, Steve Wynn and many more. This address book represents a time of great change for "The Chairman of the Board" as Sinatra took control of the business of his recording career, purchasing and building Reprise Records into a landmark of success in the industry. It was also a time of great political unrest and it's of note that Sinatra had direct contact with the most powerful figures in 1960s-era Washington. The pocket address book measures 3 x 4 in. and exhibits age, handling and some minor ink staining to covers. In vintage very good to fine condition. **\$5,000 - \$7,000**



1599. LED Zeppelin 1971 English Electric Magic Tour poster plus 1977 Oakland "sold-out" concert poster. (1971-77) Vintage original 30 x 39.5 in. 1-sheet poster for LED Zeppelin's Saturday, November 20th, 1971 Electric Magic tour date at Wembley Stadium in London. Featuring psychedelic comics-style artwork with renderings of all four band members. Folded with wrinkling throughout, and heavy corner pinholes with some paper/corner loss. Also includes (1) window card measuring 17.5 x 23 in. for the band's Saturday and Sunday, July 23-24, 1977 shows at Oakland Stadium. With space zeppelin artwork designed by R. Tuten and D Bread for legendary promoter Billy Graham. In good to very good condition. **\$400 - \$600**



1598. Woodstock Music Festival official security jacket. (1969) Vintage original Felco brand red nylon windbreaker with short pointed collar, elastic cuffs, drawstring hem, screen print "Peace" logo on left chest and the iconic Woodstock logo on the back, with red snap button front closure, size "Medium". Notably, yellow security jackets were worn by local police crew, the red jackets were worn by official festival security crew members. This rare piece of American Rock History exhibits some age and soiling, with a 3 in. seam separation on right sleeve. In vintage very good condition. **\$2,000 - \$3,000**

1600. Queen Bath House Tour, Germany 1982 crew-only jacket with pin. (1982) Vintage original extremely rare navy blue padded nylon bomber jacket for the legendary band's German tour. This superb heavy-duty nylon fabric jacket, elastic wool at collar, cuffs and waist, 2-snap flap pockets, 1-zipper arm pocket alongside multiple pen pockets, and an embroidered sew-on patch with "Queen Bath House Tour Germany '82, Presented By Mike Scheller Concerts GmbH" on left breast and zipper front closure. Interior lined in orange nylon. This crew-only jacket was exclusively given to the band and crew only. Also includes (1) enameled 1.75 x 1 in. metal tour pin. Exhibiting minor age, wear, soiling, and handling. In vintage very good to fine condition. **\$400 - \$600**



1601. The Who "It's Hard" album signed by Pete Townshend and Roger Daltrey. (Warner Bros., 1982) Vintage original record album, boldly signed on the cover by "Pete Townshend" and "Roger Daltrey" in 2013. Accompanied by a PSA/DNA autograph authentication certificate. Album remains in very good condition. Cover exhibits age and handling. In vintage good condition. **\$300 - \$500**



1602. Kurt Cobain personal Nirvana sleep t-shirt. (ca. 1990s) Original short sleeve white tee with silver screen print “Nirvana” on the front and black and white photo of the band on the back. Presented in 28.5 x 20.5 x 1.35 in. shadow box frame, folded and glued to black mat backing board. The shirt was obtained from Cobain by writer Neal Karlen, who stayed with the Cobain-Love’s in 1993 while writing an article on Courtney (Karlen recounts the occassion in his book *Babes in Toyland: The Making and Selling of a Rock and Roll Band*). During his visit, Karlen asked Kurt if he had any Nirvana memorabilia he would be willing to donate to an auction to support The Ruminator writer’s collective. True to his anti-corporate ethos, Kurt had only one piece of Nirvana merch on hand, this shirt, which he slept in, having personally altered the neckline for comfort. The shirt was duly sold in The Ruminator auction, and is accompanied by Karlen’s LOA. In very good worn condition. An intimate personal artifact from the most important musician of his era. **\$800 - \$1,200**



1603. Barbra Streisand “The Concert” performance worn ivory satin Empire gown. (1994) Original long sleeve floor-length crème Empire-style gown of satin and silk chiffon. With v-neckline, high bodice and flowing split skirt and inset chiffon sheath. Embellished with piping of faceted crystals at the slit of the dress and with pleated shoulders. Reinforced on the interior bodice with elastic struts and nude nylon lining. Worn by Streisand in her appearance for the live HBO taping of her, “The Concert”. The Madison Square Gardens series of dates was also recorded for her album of the same title. This dress was worn on stage accessorized by a jeweled brooch at the bust (not present). In production worn very good to fine condition. **\$2,000 - \$3,000**



1604. Michael Jackson signature performance worn signed fedora. (ca. 1990s) Original Michael Jackson signature custom-made fedora with black grosgrain ribbon hatband. The size “X-Large” black felt fedora features a gold gilt stamp on the inner hatband reading, “MICHAEL JACKSON” and is boldly signed by Jackson in silver marker on the underside of the brim, “All my love, Michael Jackson 1998 000”. Hats like this one were given out to select lucky fans and friends during Jackson’s legendary world tours. In very good condition. **\$3,000 - \$5,000**



1606. Natalie Cole performance worn black & gold gown designed by Lloyd Klein Couture. (2010) Original Lloyd Klein Couture floor-length halter top beige mesh gown thickly embellished with beige and black sequins in horizontal patterns, neckline with faux pearls, bugle beads, brass tone bangles and large multi-shape sequins, with hook and eye neck closure. Retaining internal Lloyd Klein bias label. Worn at a Mandalay Bay Las Vegas concert October 15, 2010 - Hit Man Returns - David Foster and Friends. Natalie Cole sings, “This will be”. Exhibiting production wear and handling, with some loose/missing sequins. In very good to fine condition. **\$1,500 - \$2,500**

1605. Bob Dylan tour harmonica.(1991) M. Honer brand “Marine Band” harmonica in the key of “F” used by Bob Dylan for his 1991 World Tour. The traditional silver metal and wood harmonica measures 3.95 x 1 in. and retains a small strip of tape with handwritten, “F” to distinguish this from his other alternately tuned instruments. The harmonica is a signature instrument in the arsenal of this folk icon featuring prominently in his most beloved classics like, “Rainy Day Woman”, “Positively 4th Street”, and “Mr. Tambourine Man”, to name a few. Comes in its original Hohner case. Exhibiting signs of use. In fine condition. *Provenance:* Christie’s sale 8225, April 20, 1999, Lot 247. **\$1,500 - \$2,000**



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AUCTION 109

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Auction 109
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PLEASE NOTE THAT ALL ITEMS IN THIS CATALOG ARE SOLD IN "AS IS" CONDITION. We do our best to properly describe all materials herein, but normal wear and tear is common due to the fragile nature of the items including their age and use in film and TV productions. We are not responsible for a zipper not working, a piece missing from a prop, etc. Tears or alterations to the fabric or original design of a costume, or broken/missing pieces to a prop are to be expected. While many of the props, costumes and other memorabilia are currently displayable in their present condition, these items may require restoration to be returned to their pre-production/screen-used state. Many of the items featured have been modified and altered for subsequent productions and may differ from the original production usage. Elements of fabric, sequins, trim, etc. are often replaced for subsequent productions. We recommend you to inspect items of interest in person.

The term "working prop" denotes that the prop was originally made to do something unlike a static prop. This does not mean that the prop works today, although in many circumstances it may be possible to have the prop restored to its original configuration.

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SALA BAKER "SAURON" HELMET FROM *THE LORD OF THE RINGS*.
(NEW LINE CINEMA, 2001-2003)

Lot 1484